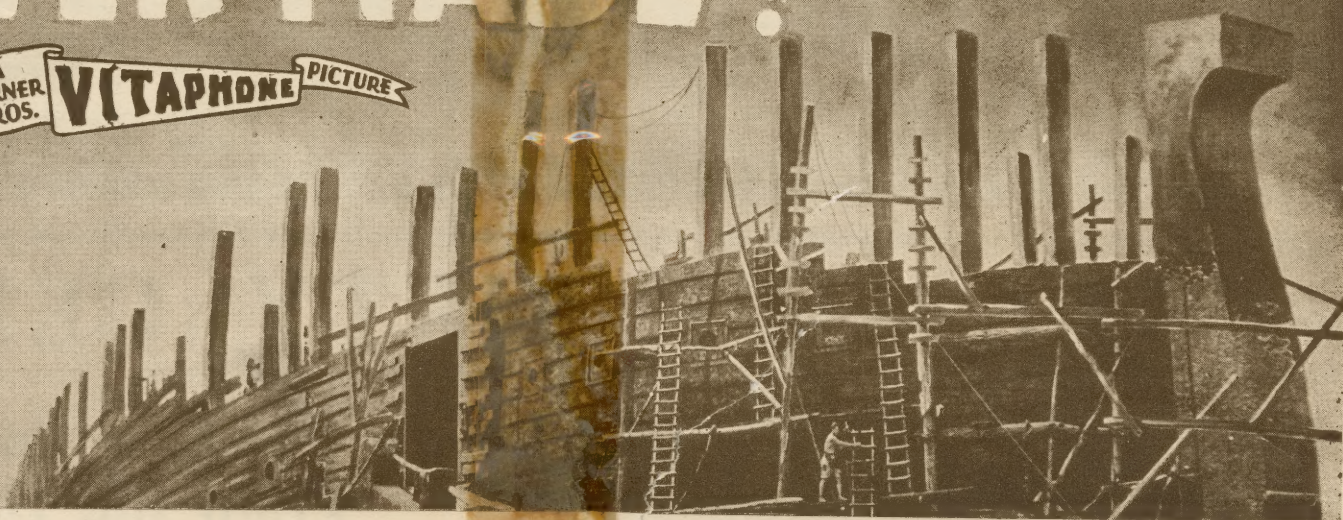


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A
WARNER
BROS. **VITAPHONE** PICTURE



A. P. WAXMAN,
Editor

WARNER BROS. PICTURES, Inc., 321 West 4th St., New York

HARRY LEE,
Associate Editor

NOAH'S ARK IS LAUNCHED

Story Page 3



THE SPECTACLE OF THE AGES



SAGA OF FIFTY CENTURIES



Love's Rainbow Spans the Ages From the Deluge of Water To the Deluge of Blood

PRELUDE

Stormswept sea and sky.
"... And the Lord said in his heart, I will not again curse the ground any more for man's sake, for the imagination of man's heart is evil from his youth."
Building of the Tower of Babel... slavery... injustice... bestiality... Noah, the patriarch, at an altar in a high place... the Ark on dark waters... the Rainbow of Promise... the Children of

Israel, lost in the wilderness, worshipping the golden calf...
Modern times... the stock exchange of frenzy... a ruined man shoots the... caused his ruin... a hug... crowds rush hither at... delirious.
From the shadows stealing light, the compass

THEME

survive or perish in the dark deluge of ancient times
the red flood of the World War

DEVELOPMENT

Time, 1914. A train speeding from Paris to Constantinople, carries a typically cosmopolitan hodge-podge of humanity. Among the passengers is Mary, a beautiful Alsatian dancing girl. There are also two husky American youths, Bill Travis and his buddy, Al. Seated near, and ogling Mary, is a well-dressed Russian. A Balkan prisoner glowers between two French soldiers. A tired mother chastizes her child, at which a kindly old man, evidently a preacher, remonstrates gently.

The reverend gentleman's action rouses the scorn of the Russian who begins a tirade against Christianity which is loudly applauded by the Frenchman and the German. Suddenly, as if in answer to their challenge—the train collides with another with terrific force—leaving only a blazing mass of wreckage in the rain-beaten night.

Travis and Al, with the aid of the Balkan, extricate Mary from the ruins and carry her to a nearby inn. In spite of the protests of the innkeeper, they take possession of the room. A hidden German machine gun is discovered serving girl. A hidden German machine gun is discovered serving girl.

During the night the Russian annoys Mary. Travis fights her. The two men fight and the Russian is left unconscious while Hilda manages the escape of Mary, Travis and Al. As they depart, a troop of cavalry clatters into the courtyard with news that war has been declared.

In 1914, Mary, a canteen worker behind the Allied lines, is always eagerly searching for her lover, among the soldiers on leave. The Russian, now a colonel, again approaches her. When she repulses him he accuses her of espionage. Imprisoned and sentenced to death, she is visited by the preacher—now a chaplain.

Then comes the ordeal of facing the firing squad, of which, though she does not know it—Travis is a member. Recognizing the blindfolded figure he rushes to her side. At the moment a shell bursts in the courtyard, catapulting the group into the cellar of a ruined house.

INTERLUDE

In the underground refuge as they wait for the bombardment to cease, the preacher compares the modern deluge of blood to the ancient deluge—and in the magic of his words—the actors in the World War are changed into characters of five thousand years ago. Mary becomes Miriam; Travis, Al and the Balkan become sons of Noah; the preacher himself is the Builder of the Ark...

The Festival of Jaghut is in progress, its lewd, heathen rites signalized by the sacrifice of the most beautiful virgins of the pagan country. In contrast with the glittering evil excitement is the simplicity of the life of Noah, the patriarch, who with his wife, his three sons, Japheth, Ham and Shem, and the beautiful handmaiden, Miriam, dwells on the outskirts of the sin-ridden city.

Drunken soldiers bear Miriam into the presence of the king who at once orders her preparation for sacrifice. Japheth, who follows, protesting wildly, is torn from his sweetheart's arms, later blinded by fagots and sent to labor in the mills.

In the meantime Noah has received the Divine Message to build the Ark. He is seen with his two remaining sons and their wives, carrying on the

great task, under the ribs of the pagans. In one of these visitations, a bolt of lightning strikes Noah and his persecutors. Then are seen making their way to the Ark from every direction.

The phenomenon of the sun rising in the west causes King Nephilim to hasten preparations for the sacrifice of Miriam. After the ceremonial bath she is escorted to the temple in royal raiment. The religious festival has become an orgy. The beautiful sacrifice is led to the feet of the god Jaghut—the high priest fits the golden arrow to the bow—ready to speed it to her heart—when the great gates lift and, accompanied by wind and rain, Noah enters, majestically. He warns them of oncoming doom—and disappears as the soldiers rush forward to seize him. The rites proceed but just as the High Priest is about to release the arrow, a bolt of lightning strikes him down, while a second destroys the idol.

Wild confusion follows. Dark torrents of rising waters flood the temple, Miriam and Japheth, swept together, are borne on the raging tide to the Ark and safety. Japheth's sight has been miraculously restored. All kneel in thanksgiving.

POSTLUDE

The ancient scene fades and again the dim cellar in France appears. Red Cross workers are carrying the survivors up to the light. Sounds of war have ceased. Ecstatic shouts rend the air. The armistice

has been signed. "God's covenant with the new world," the chaplain exclaims. Mary and Travis, wild with delight, are carried away in the festivity.

Warner Bros. Present
DOLORES COSTELLO
in
"NOAH'S ARK"
with
GEORGE O'BRIEN

Story by
DARRYL FRANCIS ZANUCK

Directed by
MICHAEL CURTIZ

A Warner Bros. Vitaphone Production
Musical Score and Vitaphone Symphony
Orchestra Conducted by
LOUIS SILVERS

Produced and Reproduced by
Western Electric System and Apparatus

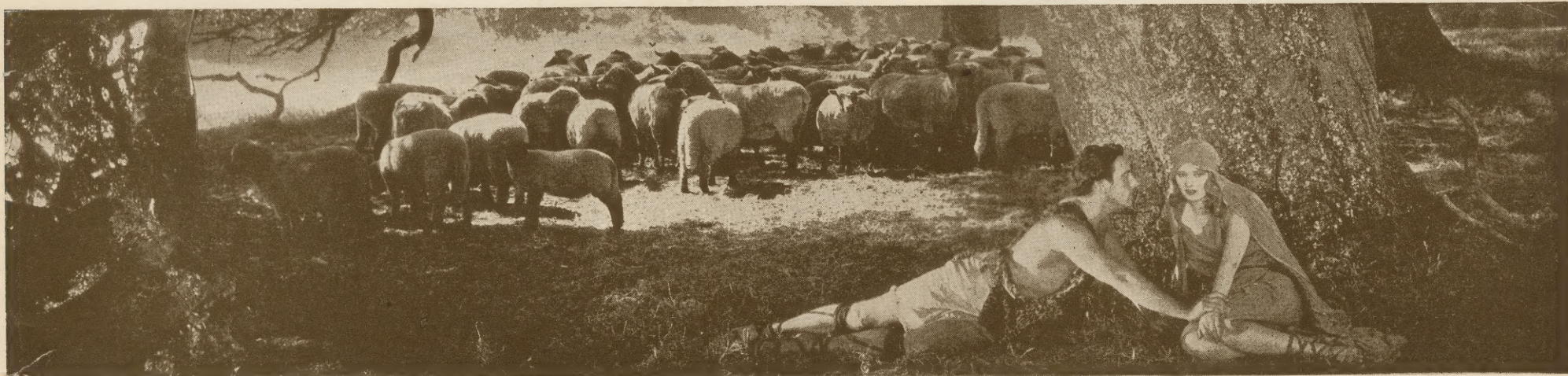
Technical Director
FRED JACKMAN

Photography
HAL MOHR and BARNEY MCGILL

Adaptation
ANTHONY COLDEWAY

Titles Edited by
DE LEON ANTHONY HAROLD McCORD

Technicians
ESDRAS HARTLEY LEWIS GEIB
FRANK MURPHY HAROLD MILLS
PAUL GRIMM NED MANN
HENRY BLANKE JOHN DAUMERY
VICTOR VANCE



THREE YEARS IN THE MAKING

Noah's Ark Sets Cover More Than Square Mile, Ten Thousand in Cast

"Noah's Ark" Building Assignment Less Difficult Than Task of Transferring Biblical Deluge to Screen

The man, horse, hydraulic and electric power involved in a super-spectacle motion picture is admirably illustrated in Warner Bros.' recently completed production of "Noah's Ark." The sheer mechanics of organizing a vast army of 10,000 extras, controlling a horde of animals, and charting musicians, photographers, electricians and 1,100 workmen on a forty-eight-acre auxiliary studio, the making of a two-million-dollar screen epic—all this transcends the organization requisite for an industrial plant where a product is fit into a pattern and where there is plenty of time.

Time was an element of importance in screening "Noah's Ark," where the production cost per hour was \$10,000, and where the picture,

once begun, had to spin along at a merry clip, without distractions.

Two years were spent in research before Jack L. Warner, vice-president in charge of production, gave the word to start. These years were consumed in advance bibliographical, architectural and sartorial research on diluvian and antediluvian civilization. The accumulated data at hand, Director Michael Curtiz moved swiftly, and almost overnight a miniature city had sprung up, with every basic industry represented in the movie lot, anvils clanging, flywheels humming, forests of wood mounting, casting in progress, cameras clicking and assistant directors scurrying.

With two million dollars thrown into the making of "Noah's Ark," drama of the first order was expected, drama that would justify both aesthetically and economically the colossal expenditure.

The whipping into shape of a super-cinematic opus more than anything else resembles the marshalling by war lords of their forces. Both the general and the producer utilize vast numbers, have arbitrary power, and move over an immense terrain for their ultimate purposes.

It is interesting to study the statistical figures on this production. Fifty technical experts were engaged to work on

drawings. An army of skilled artisans worked in three eight-hour shifts preparing the vast temple courtyards for the most elaborate scene of the picture. Sewing machines hummed the livelong day on costumes, of the pre-deluge period. Eighteen thousand yards, or more than half a million inches, of silk braid were utilized for costumes alone. There was requisitioned 6,000 wigs and 3,000 beards when research revealed that pagan elite affected hair of copper, gold and other material, whereas the hoi polloi of the times had to be tragically out of the hair nature gave them. Hundreds of carloads of lumber were delivered on the special sidetracks while the ancient heathen Temple of Japheth, scene of dissolute and carnal routs, was reared. Casting went on for a vast army of non-descript extras and an imposing array of 92 rotaries and 128 side arcs, besides a miscellany of lesser incandescent equipment, were spotted for the big scenes.

Then the big moment came. Jack L. Warner ordered film shooting to begin.

The smoothness of technique that followed was the result of painstaking precision of planning. Each groove of the dovetailed plan fitted perfectly. The unwieldy army of 10,000 extras moved as perfectly as one unit. They entered a long room, were sprayed by 80 spray machines on arms, chest, legs and head with a special bronze rainproof toning that instantly gave them the coppery complexion

(Continued on Page 24)



Scene From "Noah's Ark" starring Dolores Costello with George O'Brien
A Warner Bros. Production

Production No. 2—Cut or Mat

THE CAST

Modern Biblical

MARY (MIRIAM)	DOLORES COSTELLO
TRAVIS (JAPHETH)	GEORGE O'BRIEN
Nickoloff (King Nephilim)	Noah Beery
Hilda	Louise Fazenda
Al (Ham)	Guinn Williams
Minister (Noah)	Paul McAllister
Soldier (High Priest)	Nigel de Brulier
German (Leader of Soldiers)	Anders Randolph
Frenchman (Leader of King's Guard)	Armand Kaliz
Dancer (Slave Girl)	Myrna Loy
Innkeeper (Guard)	William V. Mong
Balkan (Shem, Noah's Son)	Malcolm Waite
In Stock Exchange Sequence—Broker	Noble Johnson
In Stock Exchange Sequence—Trader	Otto Hoffman
Aid to Leader of Soldiers	Joe Bonomo

Ten Thousand Extra Characters



H.M.
WARNER



J.L. WARNER



MAJOR
ALBERT WARNER



THE MODERN STORY BEGINS AS THE CONTINENTAL TRAIN THUNDERS ON TO DESTRUCTION

ADVANCE STORIES

"NOAH'S ARK," WORLD WINNER, SOON HERE ON THE VITAPHONE

Manager of the Theatre announces next as the date set for the premiere of the world's greatest talking picture, "Noah's Ark." This epic of the screen took more than three years in the making, and includes over ten thousand extra characters in the cast, beside the stars who play the principal parts. Dolores Costello is starred with George O'Brien. Others are Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Nigel de Brulier, Anders Randolph, Armand Kaliz, Myrna Loy, William V. Mong, Malcolm Waite, Noble Johnson, Otto Hoffman and Joe Bonomo. The story was written by Darryl Francis Zanuck and the play by Michael Curtiz.

Sets for "Noah's Ark" covered more than a square mile, and the buildings necessary ranged from modern sequences, portraying Paris and scenes in the war zone and the French countryside, to staggering creations such as the Tower of Babel, temples devoted to the worship of heathen gods, marvelous scenes of the Flood, and the Ark itself—made after the proportions mentioned in Genesis. The story is tremendously moving, spanning as it does the rainbow of fifty centuries—through which the hearts of humankind have remained unchanged. "Noah's Ark" is Vitaphone's most tremendous vindication.

"NOAH'S ARK" IS VITAPHONE EPIC OF HUMANITY

"Noah's Ark," made to top any picture ever made, comes to the Theatre next for a run of This stupendous spectacle, which includes more than ten thousand in the cast, was over three years in the making. Vitaphone is used for symphonic accompaniment, for sounds and for the voices of players—the grandeur of the effect can be imagined from the fact that the play covers the most dramatic moments in the span of fifty centuries—the modern story having to do with the period of the World War and the ancient sequences portraying scenes of the building of the Tower of Babel—vast orgies before heathen gods—the world-devastating Flood—and the building of the Ark.

Michael Curtiz, internationally famous as director of mighty spectacles—directed this greatest of all epics of the screen. Dolores Costello is starred with George O'Brien, Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Nigel de Brulier, Anders Randolph, Armand Kaliz, Myrna Loy, William V. Mong, Malcolm Waite, Noble Johnson, Otto Hoffman and Joe Bonomo. The story of "Noah's Ark" was written by Darryl Francis Zanuck.



Scene From "Noah's Ark" starring Dolores Costello with George O'Brien. A Warner Bros. Production.

Production No. 3—Cut or Mat

"NOAH'S ARK," MIGHTIEST OF TALKING PICTURES, COMES TO . . . THEATRE SOON

"Noah's Ark," the talking picture which Warner Bros. herald as "made to top any picture ever made," has its premiere at the

SEE AND HEAR HUMAN STORY OF "NOAH'S ARK"

"Noah's Ark," the long heralded epic of the Flood, with sequences both modern and ancient, and a cast of over ten thousand, is scheduled to come to the Theatre next, for a run of

Dolores Costello is starred with George O'Brien, and the cast includes Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Nigel de Brulier, Anders Randolph, Armand Kaliz, Myrna Loy, William V. Mong, Malcolm Waite, Noble Johnson, Otto Hoffman and Joe Bonomo. The moving and tremendously human story was written by Darryl Francis Zanuck. Michael Curtiz, internationally famed as the director of huge spectacular pictures, was in charge of production. Vitaphone gloriously triumphs in voices of players—in sounds—and in symphonic accompaniment. See and hear the world's greatest picture.

. . . . Theatre next night, where it comes for a

Stupendous in conception, the production was more than three years in the making and includes in the cast over ten thousand extra characters. The story, which was written by Darryl Francis Zanuck, touches those moments of cataclysmic power between which lie fifty centuries. The characters play their parts in the soul-trying moments at the beginning of the twentieth century and are wafted back to the days of Noah—to vast scenes of heathen debauchery—to the building of the Ark—the dark terror of rising waters—which destroyed all but the family of the patriarch. Sets covering more than a square mile were necessary to the production which was directed by Michael Curtiz, internationally famed as the director of great spectacles. The cast includes Dolores Costello, who is starred with George O'Brien, Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Nigel de Brulier, Anders Randolph, Armand Kaliz, Myrna Loy, William V. Mong, Malcolm Waite, Noble Johnson, Otto Hoffman and Joe Bonomo. Vitaphone plays a magnificent role—in symphonic accompaniment—in registration of sounds of flood and turmoil and in the lighter sounds of music and merriment.

VITAPHONE TRIUMPHS IN COMING "NOAH'S ARK," SPECTACLE OF THE AGES

Vitaphone having thrilled the world in a series of sensational talking pictures—finds its most magnificent demonstration in "Noah's Ark"—epic of all humanity. Touching the ends of the rainbow-span of fifty centuries—"Noah's Ark" includes in its cast more than ten thousand characters, and was more than three years in the mak-

ing. Darryl Francis Zanuck wrote the story. Michael Curtiz, who produced "Moon of Israel" and other spectacular successes abroad, directed. The sets covered more than a square mile and the production is one of the most impressive ever assembled.

Dolores Costello is starred with George O'Brien. In the company are Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Nigel de Brulier, Anders Randolph, Armand Kaliz, Myrna Loy, William V. Mong, Malcolm Waite, Noble Johnson, Otto Hoffman and Joe Bonomo.

STUPENDOUS "NOAH'S ARK"—TALKING FILM

. . . . Theatre Next

"Noah's Ark," the Warner Bros. Vitaphone production, heralded as having been "made to top any picture ever made," comes to the Theatre next for a run of The stupendous production includes more than ten thousand characters. Sets covering more than a square mile were used in the making—a period of three years.

Darryl Francis Zanuck wrote the story and Michael Curtiz, internationally famed as the producer of spectacles of vast proportions, directed. Dolores Costello is starred with George O'Brien. Other prominent members of the cast are Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Nigel de Brulier, Anders Randolph, Armand Kaliz, Myrna Loy, William V. Mong, Malcolm Waite, Noble Johnson, Otto Hoffman and Joe Bonomo.

"Noah's Ark," mighty in conception, portrays life at the ends of the rainbow-span of fifty centuries. The lovers, whose glamorous personalities survive the soul-stirring days of the World War, are transported back across the centuries, to the iniquitous days preceding the Flood.

Vitaphone is vindicated as never before by the magnificent sweep of the story—by the manifold sounds of tumult—war—slavery—flood—terror—mirth—and by the human voice, and never has quite so melodiously interpretative an accompaniment been provided as that which follows the ever-changing scenes of "Noah's Ark."

The choice of Dolores Costello and George O'Brien to play the parts of the lovers was in itself a stroke of genius. Paul McAllister is magnificent as the patriarch, Noah—and all the actors are perfectly cast.

The theme of the play is the changelessness of the heart of humanity—whether in the modern life that we know—or in the traditional past. Tremendous as is the idea of the play, the human story which runs through it is compelling, intimate and tender.

"Noah's Ark" stands alone among pictures. See and hear it at the Theatre next.

Vast and thronging are the scenes and situations of "Noah's Ark." The love story that runs through it is glamorous and moving. Characters wrecked on a continental train, find themselves in Paris at the opening of the World War. Passing through the soul-stirring time—they find themselves wafted back fifty centuries to the days preceding the Flood—actors in scenes of heathen worship, debauchery, slavery—and in the idyllic life of the family of the "one just man," Noah.

Miriam, handmaiden in the household of the patriarch, is captured by the heathen soldiers. Her lover, Jepheth, son of Noah, in trying to rescue her, is tortured and sent to exile. Then the Flood!



Scene From "Noah's Ark" starring Dolores Costello with George O'Brien. A Warner Bros. Production.

Production No. 4—Cut or Mat



MYSTERIOUS TAVERN WHERE MARY FINDS SHELTER BUT FACES NEW DANGER

ADVANCE STORIES

"Noah's Ark," Screen's Biggest Spectacle, Soon Due Here

"Noah's Ark," the long heralded Warner Bros. Vitaphone talking picture, comes to the . . . Theatre soon. While the title would suggest that "Noah's Ark" is a tale from the Bible, it is, in fact, a story of modern life with a background of the antediluvian days.

A cast of more than ten thou-

"NOAH'S ARK" AN EPIC OF CHANGELESS LOVE

"Noah's Ark," the huge spectacular picture, about which many stories have appeared in recent months, has now been released by Warner Bros. and will be seen at the . . .

The story of "Noah's Ark" is by Darryl Francis Zanuck and was directed by Michael Curtiz. It was more than three years in production and is the finest and most ambitious picture that Warner Bros. have yet made. The settings occupied thirty-eight acres, and thousands of people were employed in the flood scenes, as well as in the events which occur in the sequences depicting modern times.

The cast of "Noah's Ark" includes Dolores Costello, as star, with George O'Brien, and Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Nigel de Brulier, Anders Randolph, Armand Kaliz, Myrna Loy, William V. Mong, Malcolm Waite, Noble Johnson, Otto Hoffman and Joe Bonomo.

"Noah's Ark" is not a Biblical story. It is true there is a certain amount of symbolism in it, showing how the heart of man has changed little through the fifty centuries, which intervened between the Flood and the Great War. The story begins just before the outbreak of the war and the victims of a train wreck, on reaching Paris find the conflict is on.

Then they are carried into the tumult of the nations. At one point a bomb hits a building where they have taken refuge and they are thrown into the cellar. There a chaplain begins to tell them of Noah and the Flood and as they are carried back to the ancient time, the story is made a reality.

In making "Noah's Ark," Warner Bros. have used Vitaphone most effectively. There are some passages of speech and symphonic accompaniment but the most tremendous role played by Vitaphone is in the effects during the Flood, and the scenes preceding it.

sand people was employed in "Noah's Ark," and Warner Bros. allotted a thirty-eight acre tract to construct the settings, on which to carry through the tremendous project. "Noah's Ark" is said to be truly gigantic in its proportions, and to possess a story of intense interest.

The moving and human story of "Noah's Ark" was written by Darryl Francis Zanuck, and in it he has outlined all the human emotions. Michael Curtiz, famed at home and abroad, as the director of great spectacles, was in charge of production. The work covered a period of more than three years and the cost was over two million dollars.

The cast need only be named for the patrons of the theatre to understand its exceptional quality. Dolores Costello is the star with George O'Brien and with them are Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Nigel de Brulier, Andre Randolph, Armand Kaliz, Myrna Loy, William V. Mong, Malcolm Waite, Noble Johnson and Joe Bonomo.

THE GREAT FLOOD IN "NOAH'S ARK"

One of the most interesting scenes ever filmed is the great flood which sweeps away the Temple of Jaghut in Warner Bros.' Vitaphone talking picture, "Noah's Ark," which comes to the . . .

Over 14,000 tons of water were used to make this scene realistic. Great tanks of concrete were erected in the hills above the studio and, at a flash from Director Curtiz, the flood gates were opened.

First the water began to trickle down, then it grew in volume, the rain descended on the lot, and soon the awful power of an actual flood was sweeping across the land and carrying everything before it.

This is but one of the impressive scenes that Warner Bros. have incorporated in "Noah's Ark."

Darryl Francis Zanuck wrote the story, Dolores Costello is the star with George O'Brien as the hero. The cast includes Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Nigel de Brulier, Anders Randolph, Armand Kaliz, Myrna Loy, William V. Mong, Malcolm Waite, Noble Johnson, Otto Hoffman and Joe Bonomo.



Scene from "Noah's Ark" starring Dolores Costello with George O'Brien & Warner Bros. Production

Production No. 5—Cut or Mat

THE PICTURE THAT SPANS THE AGES

The idea of making a picture with the legend of the Flood as its theme, is compelling and fascinating. Warner Bros., looking about for a story which would enable them to make a picture that would have a tremendously popular appeal, were given a scenario by Darryl Francis Zanuck, entitled "Noah's Ark." In it they discerned that, with Vitaphone, there were possibilities for a magnificent, spectacular production. That was three years ago, ever since Warner Bros. have been at work on "Noah's Ark." On its first showing it was hailed as one of the most impressive pictures ever made. It comes to the . . .

The task of directing this mammoth production was given to Michael Curtiz. Dolores Costello was selected for the star, with George O'Brien. The cast includes Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Nigel de Brulier, Anders Randolph, Armand Kaliz, Myrna Loy, William V. Mong, Malcolm Waite, Noble Johnson, Otto Hoffman and Joe Bonomo. In many of the scenes in the city of iniquity, which Noah denounced, more than ten thousand extra players were used. The buildings and sets for picturing "Noah's Ark" covered thirty-eight acres.

"NOAH'S ARK" GREAT HUMAN STORY

"Noah's Ark," the romance of today and the far yesterdays which is to be presented at the . . . Theatre, has been built on a stupendous scale. Beginning at the opening of the World War, the din and destruction of battle makes itself felt by the audience. Then, after a most impressive scene, all the characters are spirited back five thousand years to the time of Noah and the building of the Ark.

This Warner Bros. Vitaphone talking picture is first, and above all, vital and delightful entertainment. It is not a war picture—not a Biblical story—except in the sense that it does, as nearly as possible, follow the costumes and the customs of those widely separated periods.

It is a story of erring humanity, which is the same yesterday, today and forever.

Darryl Francis Zanuck wrote the story of "Noah's Ark" and Michael Curtiz directed it. The cast is impressive. Dolores Costello is starred with George O'Brien, and they are supported by Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Nigel de Brulier, Anders Randolph, Armand Kaliz, Myrna Loy, William V. Mong, Malcolm Waite, Noble Johnson, Otto Hoffman, Joe Bonomo and more than ten thousand people.

"NOAH'S ARK" THEME SONGS DESTINED TO MAKE BIG HIT

Many songs are foredoomed to failure but two of the new harvest were destined to become internationally popular for they were written for Warners' two million dollar epic Vitaphone production, "Noah's Ark," in which Dolores Costello enacts the starring role and George O'Brien portrays the leading masculine characterization.

Louis Silvers, musical director for Vitaphone, and well known Broadway composer, wrote both words and music of "Heart o' Mine" and "Old Times," incorporating them in the Vitaphone musical score of "Noah's Ark" as theme songs of this spectacular production.

"Heart o' Mine" was written by Louis Silvers and George O'Brien, while "Old Times" is by Louis Silvers and George O'Brien. Both songs are included in the essay comrades in this Vitaphone super-production.

Although "Heart o' Mine" and "Old Times" are Silvers' latest original compositions, he has written scores of popular song hits, among which is "April Showers," one of Al Jolson's greatest successes. As Vitaphone musical director, Silvers also scored "The Singing Fool," "The Jazz Singer," "The Terror," and many other Warner Bros. talkies.

"Noah's Ark," acclaimed as the spectacle of the ages, comes to the . . . Theatre . . . next for an extended run.

"NOAH'S ARK" HAS BIG FLOOD SCENES

Much discussion has been aroused in the motion picture industry as to the flood scenes in Warner Bros.' "Noah's Ark," which comes to the . . . Theatre . . . next for an extended run.

Darryl F. Zanuck, who supervised the production, admits it was one of the most colossal tasks ever faced in the making of any super-feature. Both Zanuck and Jack L. Warner generously give credit for these sequences to Fred Jackman, who is responsible for the photographic effects.

Warner Bros. provided Jackman with a crew of 125 men, who started working on the production two months ahead of Michael Curtiz, the director, and who were kept busy for more than three months after the taking of the final scenes.

Besides the flood scenes, Jackman was called in for sensational spectacular effects in both the Biblical and modern episodes of "Noah's Ark."

"Noah's Ark" has an all-star cast headed by Dolores Costello, George O'Brien, Noah Beery and Louise Fazenda, and in many scenes as many as 10,000 extras are used. The script was written by Anthony Coldeway from an original story by Darryl F. Zanuck, associate Warner Bros. executive, who supervised the picture.



HILDA, THE TAVERN MAID, PLANS ESCAPE OF MARY, TRAVIS AND AL

STORIES DURING THE RUN



Scene From "Noah's Ark" starring Dolores Costello with George O'Brien. A Warner Bros. Production

DOLORES COSTELLO AND NOAH BEERY

Production No. 6—Cut or Mat

LOUD SPEAKER OVERRIDES DIN IN FILMING "NOAH'S ARK," THE SPECTACLE OF THE AGES

The loud speaker has found a new use on the motion picture lot. Director Michael Curtiz used it not only to direct scenes in "Noah's Ark," the Warner Bros. Vitaphone super-special, but also utilized it to broadcast music for the marching thousands, participating in the festival procession.

Even a brass band would not suffice to drown out unrelated sounds when the great pageant wended its way majestically through the fore-court of the Biblical temple of the production. Clashing cymbals of the dancing girls, the beat of huge drums mounted on the backs of camels and elephants, the blare of trumpets and other sounds defied dominance by any conveyor of sound other than the loud speaker.

Hence, in filming "Noah's Ark," a buzzer system to musicians in an adjoining stage, signaled when to strike up, and cease the martial music.

Dolores Costello is starring in "Noah's Ark," with George O'Brien in the leading male role. An all-star cast and 10,000 extra characters assist. Darryl Francis Zanuck is the author of the tremendous story which pictures modern and Biblical scenes in the tempestuous lives of two lovers, who are wafted from the present to the past, and back to the modern world at the delirious moment when news has come to American soldiers overseas that the Armistice has been signed. "Noah's Ark" comes to the . . . Theatre . . .

INTEREST IN "NOAH'S ARK" GROWS AS OPENING NEARS

Dolores Costello in "Noah's Ark," Warner Bros. Vitaphone Super Special, with George O'Brien—Comes to the . . . Theatre . . . Next

Students of the Bible, impressed by the amount and thoroughness of research work that went into the making of Warner Bros.' production of "Noah's Ark," the most colossal of the season's productions, are curious as to how certain phases of history are treated in the picture. The result has been that many letters reached the Warners for light regarding some things and a noticeable fact about the queries was that they contained an undercurrent of belief that whatever the Warners did in the matter would undoubtedly be correct.



Dolores Costello

Stock S-183
Cut or Mat
Order Separately

It is known that the interior of the Ark furnishes one of the big spectacles in the picture and it has puzzled many students as to how the dimensions of the huge floating mass, for it had to be huge to hold all that it contained, were arrived at as well as on what was based the structural appearance of the Ark's interior. One writer said that while he had searched, he had never been able to find a picture purporting to show the interior of the Ark.

Of course, Vitaphone entered largely into several of the scenes in "Noah's Ark." This was announced early in the production activities and it was also told that the Tower of Babel would be shown exactly as it was originally constructed.

One of the queries sent by a minister in Kansas was about this same Tower. "What part would Vitaphone have in the scene showing the Tower?" was one of the questions, and another was: "How was it arranged to make clear the babel of voices which issued from the Tower?" If the number of questions regarding the picture mean anything it is that it is being awaited with a good deal of pleasant anticipation.

As is known, Dolores Costello and George O'Brien have the chief roles in "Noah's Ark," and the action sways from the present times to those of the Flood. Miss Costello is said to have a wonderfully fine role in the picture and one in which she is expected to show the best work of her brilliant career on the screen.

"Noah's Ark" comes to the . . . Theatre . . . next.

DOLORES COSTELLO IN "NOAH'S ARK"

Dolores Costello has never been so appealingly lovely as in her dual starring role in "Noah's Ark," Warner Bros. Vitaphone super-special, which comes to the . . . Theatre . . . next for a run of . . . Miss Costello plays the part of a dancing girl who finds herself in the midst of the World War, bereft of her American lover. Sentenced to be shot as a spy by the machinations of a man she has repulsed—she is saved by a bursting shell which hurls her and the lover, who has tried to save her, into the cellar of a ruined French chateau—where, as the chaplain compares the modern flood of blood with the ancient Flood—all are wafted back fifty centuries and she plays the part of a persecuted maiden in the days of Noah. Ten thousand in the cast—stupendous scenes—hundreds of animals—Vitaphone glorifying voices—sounds and symphonic accompaniment, makes "Noah's Ark" supreme.



Scene From "Noah's Ark" starring Dolores Costello with George O'Brien. A Warner Bros. Production

Production No. 7—Cut or Mat

BEAUTY OF SETS IN "NOAH'S ARK"

The fact that Dolores Costello is the star of "Noah's Ark" assures seeing and hearing one of the most beautiful stars the screen has yet revealed when the colossal picture is presented at the . . . Theatre.

The story of "Noah's Ark" begins in modern days, in a railway coach speeding toward Paris. There is all the clamor and fuss for which European trains are famous. Then comes a view of Paris just when war is declared. Later the characters are transported to the days of Noah.

In picturing the ancient times, both primitive beauty in natural surroundings, and ornateness in structure is shown. It is known, of course, that Nineveh and Babylon, cities of glory, renowned in song and story, were antedated by the cities of Noah's time.

Principal among these sets is the Temple of Jaghut, in which the Festival is being held before Moloch, when the flood descends. This Temple is a masterpiece of dignity and architectural perfection and it is displayed a tapestry—one of the largest ever made—200 by 263 feet. Then there is the idol, 400 feet high and weighing fifteen tons. These, with the pillars of imposing height, the massive walls—are swept away before the mighty power of the flood. There is a strange, wild, terrible beauty in this magnificent tragedy.

As noted, Dolores Costello is the star of "Noah's Ark," with George O'Brien and a cast including Noah Beery, Louise Fazenda, Paul McAllister, Guinn Williams, Nigel de Brulier, Anders Randolph, Armand Kaliz, Myrna Loy, William V. Mong and Malcolm Waite. At times more than ten thousand people were engaged in making the picture.

Never before has Vitaphone been so thoroughly vindicated as in "Noah's Ark."



MARY TRAVIS AND AL ESCAPING TO PARIS FIND IT DELIRIOUS WITH WAR

ADVANCE STORIES

Robert Burns Line Text for "Noah's Ark" Supreme Love Story

Robert Burns' immortal line, "Man's inhumanity to man makes countless thousands mourn," was Darryl Francis Zanuck's inspiration of the tense tale he unfolds in the Warner Bros.' enormous spectacle, "Noah's Ark," now at the . . . Theatre.

Mr. Zanuck, in the development of his story, has added, "as it was once found necessary to purge the world by the dark deluge, just so it was found necessary to purify it again by the red flood of war."

The author has availed himself, therefore, of two of history's most fruitful sources of romance and spectacular pageantry, Biblical history and the World War.

"The Bible in the past has yielded from its profound pages," says Mr. Zanuck, "themes for the most spectacular screen entertainment. The World War, too, as the great latter day field of dramatic action, has lent its thrilling action and poignant sorrow to a number of film successes. My idea of 'Noah's Ark' was, however, neither a Biblical nor a war picture—but an epic of loving, erring humanity, unchanged through the ages."

All of the leading characters in "Noah's Ark" figure throughout the big spectacle in both sequences, in most novel and enthralling fashion. Dolores Costello and George O'Brien are the lovers, while surrounding roles, of stellar calibre, are in the hands of Noah Beery, Louise Fazenda, Paul McAllister, Guinn Williams, Nigel de Brulier, Anders Randolph, Armand Kaliz, Myrna Loy, William V. Mong, Malcolm Waite, Noble Johnson, Otto Hoffman and Joe Bonomo.

NOVEL DOUBLE SEQUENCES IN TALKING "NOAH'S ARK"

By William Bartlett Reynolds

An unusual and unique method of unfolding his story has been chosen by Darryl Francis Zanuck, author of the Warner Bros.' vast Vitaphone spectacle, "Noah's Ark," now at the . . . Theatre. In reality, Mr. Zanuck tells two stories, in enormously different environments and eras, but each character in one tale finds himself duplicated in temperament, motives and actions exactly in the other. There are two distinct sequences, one modern and with the Great War as the background against which a tense love story is told, the other harking back centuries to Noah's era, with exactly similar characters encountering like adventures.

The effect is engrossing and a bit startling. In the modern sequence the action finds its tremendous climax in the War. In the Biblical sequel the sweeping action sets the characters in the pagan era of Noah, immediately before and during the Deluge. In these two environments, so potent in gigantic possibilities, the unlimited scope of Vitaphone's wonders may readily be imagined.

The Warners, as may be guessed, were confronted with something of a task in selecting a cast each member of which must needs be capable of portraying a character in two widely varying environments, in each of which the fitting

method of interpretation would be totally dissimilar. The first players placed promptly under contract were Dolores Costello, George O'Brien, Noah Beery and Louise Fazenda. Then were obtained Paul McAllister, Guinn Williams, Nigel de Brulier, Anders Randolph, Armand Kaliz, Myrna Loy, William V. Mong, Malcolm Waite, Otto Hoffman and Joe Bonomo.

In the modern episodes Miss Costello appears as an Alsatian dancer and is first glimpsed traveling with her company, in memorable 1914, on the train between Paris and Constantinople. Thereon she encounters a young American, Travis, played by George O'Brien. The budding acquaintance of the two is interrupted by a thrilling train wreck. Helping Travis' friend, Al, acted by Guinn Williams, from the wreckage, the three make their way to a little inn nearby, where they are soon joined by a group of fellow passengers and cared for by the excited innkeeper and his loutish general maid, played by Louise Fazenda.

Shortly after comes the declaration of war, and the two lovers, for such they have become, are separated. Travis, of course, has answered the call of his colors, and the girl, Mary, becomes an entertainer in the canteens and war theatres. The horrors of the great conflict ensue and then Mr. Zanuck, almost imperceptibly, but in dramatic fashion, moves his action back centuries and there is an amazing transition of all the personages in the midst of Noah's time.

Mary, in this sequence, is Miriam, a waif who has cast her lot with Noah's following. Travis is Japheth and Al his brother Ham, both sons of Noah. As before, Miriam and Japheth are lovers. Their romance progresses only against the countless obstacles of their pagan environment. In the hordes of idol-adoring, Jehovah-hating pagans are recognized the prototypes of several characters appearing in the modern sequence of the story. The revolutionary Nickoloff, for instance, becomes the voluptuous King Nephilim, both parts portrayed by Noah Beery.

As in the modern sequences the soft-spoken clergyman of the train and canteen saw in the Great War the Almighty's purging of the earth for its worldliness and sin, so does Noah in the pagan episodes prophesy the coming of the Deluge as the sign of God's wrath with the idolatrous and riotous living of the pagans. In the end the tale returns to its modern surroundings and with the Armistice jubilation the lovers are united. Such a method of sequence affords Vitaphone enormous scope for vast picturization and recording and the Warners have availed themselves of the colossal possibilities.



Scene From "Noah's Ark" starring Dolores Costello with George O'Brien
A Warner Bros. Production

Production No. 9—Cut or Mat

"NOAH'S ARK" WAS WINDFALL FOR THE WIGMAKERS

There are artists in wigmaking even today. Of course, a wig is a wig, even when dignified by the name of "toupee" or "transformation."

A certain wigmaker has a customer who has wigmaking down to such a fine art that he has a series of wigs, each one a little longer than the other. He puts on a different one each week, to give the impression that his hair is growing. He gets a haircut, not by taking up the time of a barber, but by going back to the first wig of the series.

Such was not the case in Noah's day, however, for when Darryl Francis Zanuck, author of "Noah's Ark," came to look into the matter, he found a variety of wigs were worn even in that period.

There were wigs of gold, beards of gold, braids of gold. There were silk wigs, cotton wigs and even hempen wigs. Noah, being of modest means, was, of course, far removed from the golden variety.

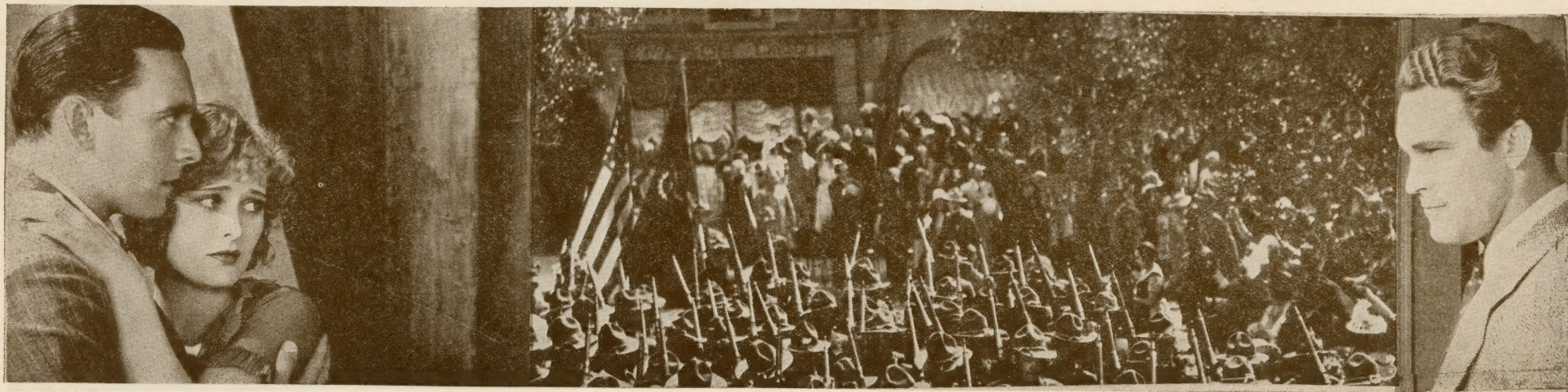
The wigs provide, however, a glittering background in the pagan city of his era. In Noah's time, research revealed, headdress and beard were never of the natural hair, among the elite. False materials from coarse rope to golden strands were in favor. Noah Beery, who plays the pagan king in "Noah's Ark," for instance, presents himself in a chin-piece of engraved gold embellished with gems.

Wigs of silver and gold are worn in "Noah's Ark" by the court favorites, and several attendants upon the king are gilded from head to foot. The dancing girls wear wigs of silk in different colors. The colors were used to designate the rank of the dancer, for dancers had rank in those days, being an important part of the court entourage. Dolores Costello is the star of "Noah's Ark" with George O'Brien. Warner Bros.' colossal spectacle comes to the screen of the . . . Theatre . . .



Scene From "Noah's Ark" starring Dolores Costello with George O'Brien
A Warner Bros. Production

Production No. 8—Cut or Mat



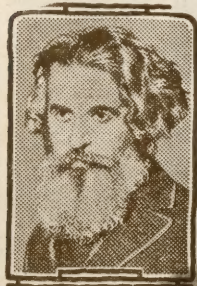
AL JOINS THE RANKS WHILE MARY PLEADS WITH TRAVIS NOT TO GO

MAKERS OF "NOAH'S ARK"

PAUL McALLISTER PLAYS NOAH, THE PATRIARCH

PAUL McALLISTER

Was chosen for the important role of Noah, in "Noah's Ark," after extensive search and numerous screen tests that involved the talented members of Hollywood's male population—



PAUL McALLISTER
Stock S-262
Cut or Mat
Order Separately

meaning, of course, the actors who are in the movies at the "Film Capital of Screenland." It was easier to simulate age, for McAllister, by aid of wigs and beards, than to suit the other candidates to the role of this ark-builder. The screen's Noah was an actor at nineteen, playing Shakespearean roles. He gained invaluable experience as leading man for the famous Proctor Stock Companies in New York City, until finally "seasoned," he went on to greater achievements on the stage. Finally he entered the movies as one of Jesse Lasky's first stars in the Famous Players series. His identity with the silver screen further coupled his name with such plays as "The Sign of the Door," "Peter Ibbetson," "What's Wrong With Mom" and others of the past decade. His later cinema characterizations were in such pictures as "Old San Francisco," "Orrell and Son," "Beau Sabreur" and "Abie's Irish Rose."

LOUISE FAZENDA

The outstanding comedienne on the screen today, who has an important role in "Noah's Ark," was born in Lafayette, Indiana. She received her education, however, in the Los Angeles High School and St. Mary's Convent.

When she was very young, she decided to go into the movies, and became an extra in Universal Pictures. It was then that producers began to notice that she had a natural inclination towards comedy and began casting her in such characterizations.

In 1921 and 1922 Miss Fazenda toured the United States in a vaudeville act, but that influenced her more than ever to go back to movies and stay there.

Some of Miss Fazenda's best known productions are "Down on the Farm," "Beautiful and Damned," "Gold Diggers," "Main Street," "Footloose Widows," "The Gay Old Bird," "Five and Ten Cent Annie," "Cradle Snatchers" and "The Texas Steer," with Will Rogers.



LOUISE FAZENDA
Stock S-257
Cut or Mat
Order Separately

THE CINEMATOGRAPHERS

HAL MOHR

Hal Mohr, who with his friend, Barney McGill, is responsible for the amazing photography of "Noah's Ark," the spectacle of the ages, now showing at the . . . Theatre, was born in San Francisco, California. Educated in his native State, he early began the study of photography and portraiture. His interest in mechanical ways of picturemaking naturally led him to the screen. His first work was for Triangle. Later he served Selig, Ince, Geo. H. Kern Productions, Lifeograph, Meno Films, Universal, Italo-American, Goldstone, Russell productions, and finally Warner Bros., for whom he has done his most brilliant work. Mr. Mohr makes his home in Hollywood.

BARNEY MCGILL

Barney McGill, who in collaboration with Hal Mohr, photographed the spectacular glories of "Noah's Ark," the Warner Bros.' super spectacle, now showing at the . . . Theatre, was born in Salt Lake City, Utah. He is a great grandson of Peter McGill, one time Premier of Canada. McGill attended the schools of his home city and in 1913 entered the employ of Thomas H. Ince, as assistant cameraman under Del Clausen. After three years with Ince he spent two years with Sennett. He photographed "Trip to Chinatown," "The Feud," "What Price Glory," "Casey at the Bat," "Rejuvenation of Aunt Mary," "Man from Glengarry," "Glengarry Schooldays," and other notable successes.

NOAH BEERY

Noah Beery was born in Kansas City, Missouri. He began his stage career with Richard Mansfield and worked also for H. B. Harris and Klaw & Erlanger.



NOAH BEERY
Stock S-263
Cut or Mat
Order Separately

He deserted the stage for the movies, and gained a certain degree of recognition doing various character roles. However, he came into real prominence when he appeared as the brutal Sergeant Lejaune in "Beau Geste."

His splendid characterization, the talk of the picture business at the time, won for him important roles in outstanding films like "The Love Mart," "The Dove," "The Godless Girl," "Hell-Ship Bronson," "Two Lovers," and others.

In "Noah's Ark," Mr. Beery has the greatest opportunity for characterization he has ever had. He is seen as a pagan king, Nephilim, in the Biblical sequence of the picture, and as a depraved Russian officer in the World War. "Noah's Ark," with its magnificent sets, its colorful costuming and thousands of people in the cast, is a striking background for Noah Beery's vital performance.

WILLIAM V. MONG

William V. Mong, who plays an important role in "Noah's Ark," was born in Chambersburg, Pennsylvania. For eighteen years he was prominent on the stage, and, in fact, is known particularly as the author and star of the second stage play ever adapted to the screen. The name of it was "The Clay Baker," and the main role of Peter Denig, created by Mr. Mong in the play, is still remembered as one of the most popular in the early twentieth century. The play was bought for the screen and produced by Selig in Chicago.

For the last twelve years Mr. Mong has been on the screen and he has become well known as a character actor of unusual ability. He has even directed several screen productions. Some of the pictures in which he played featured character roles are "Wandering Daughters," "Penrod and Sam," "The Connecticut Yankee" and "Monte Cristo." In "Noah's Ark" he plays the role of a picturesque innkeeper.



WILLIAM V. MONG
Stock S-258
Cut or Mat
Order Separately

DOLORES COSTELLO

Who has the starring role in "Noah's Ark," appeared for the first time on the screen when she was a child of six. She was born in Pittsburgh, Pa., and educated at home by private

tutors. With her sister, Helene, she began dancing lessons at a very early age, and the two became so interested in the work that they made up their minds to go on the stage. When their schooling was over, Dolores was introduced to James Montgomery Flagg, who asked her to pose for him. He considered her a perfect type and made some of his most famous drawings with her as model.

Later Dolores and Helene joined the George White "Scandals." It was then that Dolores was seen by a representative of the Warner Bros. studio and asked to have a screen test taken. As a

result, she was sent to the coast and given her first contract. After months of playing uninspiring "bits," she received her first real opportunity in "The Sea Beast" as leading lady for John Barrymore. After that her success was assured. "The Sea Beast" was followed by "Mannequin," "Bride of the Storm," "The Little Irish Girl," "The Third Degree," "A Million Bid," "When a Man Loves," "Tenderloin," "Glorious Betsy," and now "Noah's Ark." Her next pictures are "Madonna of Avenue A" and "The Redeeming Sin."

In the last five, Miss Costello is not only seen, but heard, over the Vitaphone.



DOLORES COSTELLO
Stock S-266—Cut or Mat—Order Separately

JOE BONOMO

Joe Bonomo, appearing at the . . . Theatre in support of Dolores Costello in Warner Bros. "Noah's Ark," is one of the most picturesque personalities of the screen. A "strong man" of the circus, he has appeared in various pictures requiring such a character, for Universal. One of his latest performances was in "Vamping Venus." In "Noah's Ark," Mr. Bonomo plays an aide to the leader of the soldiers.

The love for the circus is still as strong in him, so he says, as in the days when he performed under the big top, to the roaring of lions, the trumpeting of elephants, or the shrill ballyhoo of the calliope. His excursions into films are remunerative, and he likes the talkies, but he is always glad to go back along the sawdust trail to his pals of the ring and the trapeze.

The radio stories of show days, so cleverly told by that dean of oldtime circus men, Uncle Bob Sherwood, unfailingly finds Joe Bonomo listening in. He himself could write a story of experiences in the circus which would rival Uncle Bob's great book, if his inclinations were literary, which they are not.

The spectacular glories of "Noah's Ark" were peculiarly delightful to the man who has been a part of big shows all his life.

ARMAND KALIZ

Armand Kaliz, cast in support of Dolores Costello, in Warner Bros. "Noah's Ark," now at the . . . Theatre, is one of the really imposing figures among screen character actors. Included in the many pictures in which he has appeared are "Fast and Furious," "Stolen Bride," "Temptations of a Shop Girl," "Love Mart," "That's My Daddy," "Wife's Relations," "Woman's Way," "Devil's Car" and "Lingerie."

In "Noah's Ark" Mr. Kaliz plays two parts. He is cast in the modern sequences as a Frenchman, one of the passengers on the Continental train, which is wrecked on its way to Paris, in the days of the beginning of the World War. In the Biblical scenes he is seen as the leader of the king's guard.

As leader of the armies of the pagan ruler, Kaliz takes part in some of the most sensational sequences ever filmed. Beside the principal actors in "Noah's Ark," more than ten thousand extra people are employed. It is before the wicked King Nephilim, and at his orders, that the beautiful Miriam, handmaiden in the household of Noah, is brought for sacrifice before the heathen god, Jahgut. It is here, too, that Noah, the Patriarch, comes in lightning, wind and rain, to warn the worshippers of the doom which swiftly overtakes them.



TRAVIS ENLISTS AND IS IN THE TRENCHES WITH AL WHEN THE LATTER IS KILLED

MAKERS OF "NOAH'S ARK"

GEORGE O'BRIEN

Leading man of the company supporting Dolores Costello, as star of "Noah's Ark," is a native son of California. He was born twenty-eight years ago in San Francisco. He is the son of Daniel O'Brien, for many years, and still, the Chief of Police in that famed city of the West Coast.

George O'Brien falls naturally into heroic roles. He is athletic and forceful in every tendency. Daily, in spite of his active screen work, he is seen at the Hollywood Athletic Club, boxing, swimming or playing handball. Previous to his entry into motion picture activities, he was an athletic star of the San Francisco "Polly" as well as at Santa Clara College, one of the athletic fortresses of the Pacific Coast. The World War cut short his athletic career but, after enlisting in the Navy, he developed his boxing prowess and fought his way to the light heavyweight championship of the Pacific Fleet.

Once discharged from service, he started his screen career as an assistant to cameramen, graduated into acting, and won his first screen success in the William Fox production, "The Iron Horse." Since the release of "Sunrise" he has been recognized as one of the most capable young men on the screen.

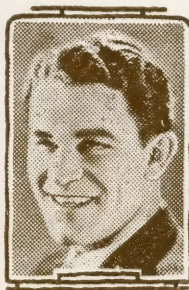
In "Noah's Ark" Mr. O'Brien plays the roles of Travis in the modern sequence and Japheth in the Biblical sequence.



GEORGE O'BRIEN
Stock S-267—Cut or Mat—Order Separately

GUINN WILLIAMS

Guinn Williams, known as "Big Boy" Williams, was born on a ranch in Texas. His father, who is a bank president, rancher and U. S. Congressman from Texas, wanted his son to go to West Point, but "Big Boy" had other ideas, as for example, playing ball with the White Sox. On the ranch he had naturally taken to roping and riding, and before he was twenty he was winning competitions in rodeos. He enlisted in the army during the war and when it was all over he went to Hollywood. He starred in thirty-six Western pictures, and waited eight years for somebody to notice him. Then two years ago Director Archie Mayo singled him out of a mob and gave him a break in "Quarantined Rivals." Then followed "The College Widow," "Brown of Harvard," "Slide, Kelly, Slide" and "Ladies Night in a Turkish Bath." His role of Al in "Noah's Ark" proves his outstanding ability as a comedian.



GUINN WILLIAMS
Stock S-260
Cut or Mat
Order Separately

ANDERS RANDOLF

Anders Randolph, appearing in two prominent roles in "Noah's Ark," is not expressing the art that was his basic ambition when the time came for him to mould his future. During his student days at the University of Viborg, in his native city of Viborg, Denmark, and while attending the Copenhagen Military Academy, he vowed he would become a portrait painter. Ambition spurred him, through dire necessity, to work his passage to New York, where, after many romantic tribulations, he decided that his real ambition was to become a screen actor. As ten thousand others have come to know and tediously understand, "going into pictures" is not as easy as the phrase is to say. Mr. Randolph, however, accomplished his aim and since the modest beginnings that screen aspirations are heir to, his work has firmly established this fine actor as a dependable player who invariably completes his screen tasks to the great satisfaction of his large following of admirers.



ANDERS RANDOLF
Stock S-265
Cut or Mat
Order Separately

MALCOLM WAITE CAST AS SHEM, SON OF NOAH

MALCOLM WAITE

Appearing in his first sympathetic role since his debut in pictures six years ago as a "heavy," Malcolm Waite portrays the role of Shem, eldest son of Noah, in the Biblical sequence of Warner Bros.' super-production, "Noah's Ark," which stars Dolores Costello with George O'Brien in the leading male role.

Waite, who is six foot three inches in his stockings and weighs 204 pounds, falls naturally into the role of the stalwart son of Noah in the Biblical sequence of "Noah's Ark," and equally as naturally into the portrayal of a Balkan outcast which he plays in the modern sequence.

Born in Menominee, Michigan, the son of Judge B. S. Waite of the Board of U. S. General Appraisers of the Port of New York, Waite studied at Dartmouth, fought in France and came to Hollywood on a visit after taking up residence in the French capital following the cessation of hostilities abroad. He was interested in a motion picture career by Norman Kerry with whom he had gone to school, and began picture work in Mary Pickford's "Dorothy Vernon of Haddon Hall."



MALCOLM WAITE
Stock S-261
Cut or Mat
Order Separately

MYRNA LOY

Who has the role of a dancer in "Noah's Ark," is a native of Helena, Montana. She was educated at the Westlake School for Girls, and later made an intensive study of dancing under Ruth St. Denis in Los Angeles. She appeared as a dancer in several of the Grauman prologues at the Egyptian Theatre in Hollywood.

It was here that Henry Waxman, the photographer, became interested in her and introduced her to Mrs. Rudolph Valentino who gave her her first screen role in "What Price Beauty."



MYRNA LOY
Stock S-259
Cut or Mat
Order Separately

Her first engagement with the Warner Bros. was with Lowell Sherman in "Satan in Sables," and she was signed at once on a long term contract. She has appeared in "Don Juan," "Finger Prints," "Across the Pacific," "Bitter Apples," "The Climbers," "Simple Sis," "A Sailor's Sweetheart," "The Girl From Chicago," "State Street Sadie" and "Hard Boiled Rose."

NIGEL DE BRULIER

Is an adept at certain types of characterization. His facial characteristics are a gift of nature that have been greatly to his advantage in his screen career; he has been in an almost endless number of photoplays in a wide variety of characterizations. In "Noah's Ark" de Brulier appears as the high priest during the regime of the pagan king in the early Biblical era related in Genesis. His prominent nose, hollow cheeks and eyes that glow with the fires of fanaticism give this favorite player a natural aptitude for the role of the mysterious and solemn figure who stalks at the left hand of the ruthless king. The presence of Mr. de Brulier in "Noah's Ark" cast is but one instance of the care that was taken by Director Michael Curtiz in selecting not alone talent, but types as well, for the more prominent roles in this stupendous production.



NIGEL DE BRULIER
Stock S-264
Cut or Mat
Order Separately

OTTO HOFFMAN

Otto Hoffman, who plays the part of a trader in "Noah's Ark," Warner Bros.' super spectacle, now showing at the . . . Theatre, was born and educated in New York City.

His stage career covered twenty years during which he appeared with many stars, among them being Elsie Ferguson in "The Strange Woman" and "Spring Main;" Louis Mann in "The Cheat," and Selwyn's "Coming Home to Roost." His screen career includes engagements with Ince, Goldwyn, Metro and Fox. Among his pictures are "Strangers of the Night," "Sin Flood," "The Glorious Fool," "Human Wreckage," "Very Truly Yours" and "The Five Dollar Baby."

NOBLE JOHNSON

Noble Johnson, who plays the part of a broker in one of the modern sequences in "Noah's Ark," the Warner Bros. super spectacle now playing at the . . . Theatre, was born in Colorado Springs, Colorado. A typical son of the West, he spends much time hunting and trapping in the timber country and is the owner of a cattle ranch in lower California. His picture experience began in 1914, when he played the part of an Indian in Lubin's production, "The Eagle's Nest." His six feet two in height fits him for parts of similar character and he later did an Indian prince in "Thief of Bagdad," a bronze man in "Ten Commandments," and like parts in "Ben-Hur" and "The Last Frontier." Mr. Johnson is married and lives at Glendale, California.

Cry "Havoc" and let slip the dogs of war.

—Shakespeare.



Dolores Costello in "Noah's Ark" with George O'Brien—A Warner Bros. Production

Production No. 10—Cut or Mat

Heart on her lips
And soul
Within her eyes
Soft as her clime
And sunny
As her skies.

—Byron.

"SUNRISE" OPENS NEW DAY FOR O'BRIEN

Sunrise and a new day is a perfect saying in its application to George O'Brien and his present status in pictures.

O'Brien's rocketing career as a leading man received a startling impulse with the release of "Sunrise." Before the first wave of that impulse had subsided O'Brien was caught on the crest of another and as a result scores a remarkable triumph in the most imposing film of all time—"Noah's Ark."

Even before "Sunrise" was publicly released it was intimated in reliable sources that O'Brien would score a tremendous hit in the picture. It was at this time that Warner Bros., after three years of research and preparation, were rounding up their plans for filming "Noah's Ark" as a \$2,000,000 super-production.

O'Brien, with his robust physique, general popularity and handsome face, appeared to fit naturally into the romantic role, opposite Dolores Costello as the star.

J. L. Warner, production chief, after conferring with Darryl Francis Zanuck, associate producer, who wrote the original story for "Noah's Ark," and personally conducted much of the research, and with Director Michael Curtiz, opened negotiations and as a result O'Brien transferred his make-up box to the Warner studio.

In "Noah's Ark," O'Brien appears as Japheth, son of Noah, in the Biblical sequence, and as Bill Travis an American, in the modern.



MARY HOPES TO SEE TRAVIS AMONG SOLDIERS SHE ENTERTAINS

MAKERS OF "NOAH'S ARK"



Production No. 11—Cut or Mat

ZANUCK WRITES "NOAH'S ARK"

Darryl Francis Zanuck, Associate Executive at the Warner studios, has had as interesting a career as anyone with the motion picture industry.

He was born in Wahoo, Nebraska, where he received his education.

At the entry of the United States in the World War, Mr. Zanuck enlisted in the 37th Division and was sent overseas where he served through three major offensives. During the Argonne drive, the man who had been sending the divisional contributions to "The Stars and Stripes" was killed, and Mr. Zanuck volunteered to carry on the work.

He enjoyed it so much that on his return home he began writing short stories. He met with instant success. Early in 1921 he suggested a plot for a moving picture to William Russell who purchased it and made the picture for Fox. This was the beginning of his scenario writing. Today he is one of the most prolific writers for the screen.

In addition to his executive work at the studio he has written the original stories for several Warner specials, among them "Ham and Eggs at the Front," "Old San Francisco" and "Noah's Ark."

WHEN DRAMATIC LICENSE IS TABOO

That elastic thing known in the theatre as "dramatic license" has been guilty of many sins. There are few playwrights who haven't availed themselves of its alleged privileges and the public has become so used to them that it receives even flagrant liberties with a shrug. There is one subject, however, with which there can be no flirting, and that is history. And when it comes to Biblical history, the writer taking liberties with it would be considered out of his mind.

For this reason it seems like a brave gesture on the part of Warner Bros. to even dream of producing a picture based on the story of "Noah's Ark" and the Deluge. If ever there was a subject that had to be handled with reverence this was it. Furthermore, it had to be as meticulously correct in its details as it was humanly possible to make it. Of these things the Warners were well aware. Could they assure themselves that it was possible to get the real facts all would be well. The only way to do this was by research and three years before cameras began clicking men in various parts of the world were delving into everything connected in any way with the story of the Ark.

The result of all the research should be tremendously interesting

apart from the great pictorial beauty and dramatic power of the story. For one thing, the picture will give Bible students an opportunity to satisfy their curiosity regarding the exact nature of two important structures, the Ark and the Tower of Babel. Both have been reproduced in actual proportions. The reproduction of these structures is believed to be the first ever attempted in motion pictures.

"Noah's Ark," the most monumental attempt at stage or screen production—comes to the . . . Theatre . . . next for an extended run.

Dolores Costello is starred with George O'Brien as her leading man. Darryl Francis Zanuck wrote the story. Michael Curtiz directed

RESEARCH

Philologists, who chase
A panting syllable
Through time and space;
Start it at home
And hunt it
In the dark,
To Gaul,
To Greece
And into Noah's Ark!
—Cowper.

For use in Program as Filler

REAL MAKERS OF "NOAH'S ARK"

Dolores Costello, with George O'Brien, in Warner Bros. Vitaphone Spectacle, Now Playing at the . . . Theatre

While it seems a certainty that a great deal of credit for the making of "Noah's Ark" will be given its director and the various people gathered together by Warner Bros. for the picture's production, there is one group that played a big part in it which is more than likely to be overlooked by the movie public. This group is the one made up of the research staff attached to Warner Bros.' studios. It is questionable if any one will ever give a thought to these men despite the fact that for over three years they labored diligently in digging into the records of the past so that the scenes, costumes and thousands of little details connected with the picture now showing here might be correctly reproduced on the screen.

What the public see in "Noah's Ark" on the screen is the outcome of over three years' work. Many things will impress it and most of all the immensity of it all, for it was intended to be the biggest motion picture ever made. Some of its settings are tremendous. When the Warners found they were being cramped in their own back yard they moved out into the country. Their back yard in Hollywood, by the way, is a mere forty acres in

extent. All through the picture there are evidences of great physical work in the building of the production, but there are men in Hollywood who declare the hardest work of all was done not by the builders, costumers or artisans, but by the research staff. If ever a man selected for a picture a subject requiring research, that man was Darryl Francis Zanuck, and the picture, "Noah's Ark."

There were all kinds of questions and problems for the research department to look into and in doing so its staff was forced to comb libraries, both private and public, all over the world. Every available interpretation, version and revision of the Bible was painstakingly searched. When it is recalled that the Bible was revised between thirty and forty times before the adoption of the present text, an idea of the amount of work in connection with this phase of the subject is afforded.

Such questions as the exact nature of the Ark's construction, Noah's home life, what the infidels of his time looked like and how they dressed, what their cities were built of and hundreds of other questions were given to the research department to solve.



MARY IS SENTENCED TO DEATH AS A SPY THROUGH HER ENEMY

MAKERS OF "NOAH'S ARK"

CURTIZ DIRECTS "NOAH'S ARK"

Michael Curtiz, who had the colossal task of directing "Noah's Ark," was born in Budapest, Hungary. He was educated at the University of Budapest and the Hungarian Royal Theatrical Academy, and became prominent both as actor and stage manager in his native city.

He has spent years in Berlin, Rome, Paris and Copenhagen, and is a thorough cosmopolitan. He was with Reinhardt when the latter produced "Edipus Rex," and later went to Denmark as an actor. (He was also a director for a Danish company for five years.)

After his services in the World War, he went to Vienna, where he directed several pictures. Among them were the well-known spectacles, "Moon of Israel," "Gloire," "Sodom and Gomorrah" and "Memoirs of Satan." After several years he returned to Berlin where he continued to make pictures. Two of his most famous ones are "The Golden Butterfly" and "The Red Heels."

A few years ago he came to America and signed a contract with Warner Bros., for whom he made "The Third Degree," "A Million Bid," "Tenderloin," "Good Time Charley," and now his great spectacular production, "Noah's Ark."



Production No. 12—Cut or Mat



Production No. 13—Cut or Mat

*But so fair
She takes the breath
Of men away
Who gaze upon her
Unaware.*

—Elizabeth Barrett
Browning.

LOVELIEST LADY OF PICTURELAND

AN INTIMATE STUDY OF DOLORES COSTELLO—STAR OF "NOAH'S ARK"



Dolores Costello
Stock Special Q
Cut or Mat
Order Separately

When Dolores Costello was a child of about six, she made her debut on the screen, but not as a girl. Her hair was cropped short, and she looked very much like a boy. In her entire early career, she was never once cast as a girl.

It is interesting to know that her start in pictures, however, was not very auspicious.

In the very first scene she ever did, she ran off the stage crying frantically because a great big man in a uniform had appeared to make an arrest. But she learned quickly that all the things that happened were just make-believe, and soon she fell into the spirit as though she had been acting for years. She only had to be told that these happenings were not really true, and she was perfectly at ease.

As she began to grow older, her mother decided that Dolores must leave pictures and concentrate more

on her studies. She was sent to school, but she disliked it so intensely that Mrs. Costello had to get a private instructor at home where Dolores received her full education. Meanwhile, her sister, Helene, of a different temperament, continued her studies at school.

When the two girls finished with their education, they began to consider some sort of a career. They had studied dancing for years, and since they were so fond of it, it seemed the only solution. They continued to attend dancing school with a view to a stage career.

At this time Dolores was introduced to the artist, James Montgomery Flagg, who was so struck by her beauty that he asked her to pose for him. She consented, and in the next few years Mr. Flagg made many famous drawings with her as his model.

The girls began to think of their career more seriously. They started looking around for a possible opening, and finally found a place for themselves in the George White "Scandals," a fortunate move for Dolores. Her mind was still furthest away from motion pictures. How was she to have known that a member of the Warner Bros. office would see her and write her to get a screen test

taken? The note looked pretty much like a form note, and she tossed it aside. It had probably been sent to hundreds of others. Why make a fool of herself?

But Mrs. Costello urged her to do as the letter said. Nothing could be lost—and something might possibly be gained. The girls took the test and were sent to the coast.

Then followed the usual period of despondency. Being in pictures to Dolores meant simply playing one unimportant part after another. At times she would be only in one sequence. They had promised to give her a chance—and they were giving her "bits" that were often cut out completely. If that was to be her career in pictures, she preferred dancing. Every time a picture was cast, her hopes were renewed, only to find that nobody even knew she was there.

Warner Bros. began casting for "The Sea Beast," starring John Barrymore, but by this time she was so used to disappointments that she did not even experience her usual temporary excitement and renewal of courage. One day, as she was about to leave the studio, John Barrymore saw her reading a letter. He sent a boy after her with the message that she was to come to Jack Warner's office. The ensuing conference re-

sulted in her being given the role of Esther as leading lady for John Barrymore in "The Sea Beast."

She had never been so frightened. The idea of working with John Barrymore made her realize how little experience she had had. Tomorrow they would tell her it was all a mistake. But each tomorrow was nearer to the start of the picture and she was so afraid of failure that she could not sleep.

But Dolores need not have been afraid. With the opening of "The Sea Beast" there was a unanimous opinion among critics and fans that she was a find. They were right.

With the exception of one picture, for which she was loaned to another firm, Miss Costello has been with the Warner Bros. since the beginning of her career. Her vogue increases with each appearance on the screen. She has never made an unsuccessful picture, even though she has had a variety of roles to do. Unusual ability and a charming personality have given her a following among the most hardened and critical picturegoers.

Since the coming of Vitaphone talking pictures, Miss Costello has further proved her versatility by her success on the Vitaphone. Although she has never been on the legitimate stage, except as a

dancer, she has the voice of a well-trained actress. She is as much at ease when she talks and acts for Vitaphone pictures as when she appears on the silent screen. Her voice is low and musical, and she speaks her lines naturally and pleasantly.

The most dramatic scenes of "Tenderloin" and "Glorious Betsy" were those in which Miss Costello spoke. In "Noah's Ark," in which she has the starring role, she has the largest speaking part she has ever had before. In fact, in this colossal production she has done the greatest work of her career. First as an Alsatian girl, an entertainer in the canteens at the front during the World War, and then in the Biblical sequences as Mariam, betrothed of Japheth, son of Noah, she rises so well to the occasion that her previous work is almost overshadowed. Her other pictures seem merely to have led up to this great event.

Miss Costello will speak to her legion of admirers through Vitaphone in many future productions from the studios of Warner Bros. She has just signed a renewal of her contract for an extended term, assuring her continuance as one of the brightest stars under the Warner Bros. banner.



TRAVIS, AS ONE OF THE FIRING SQUAD, AGHAST TO FIND MARY THE VICTIM

FEATURES FOR NEWSPAPERS



Scene from "Noah's Ark" starring Dolores Costello with George O'Brien
A Warner Bros. Production

Production No. 14—Cut or Mat

MILLION FEET OF FILM IN TALKING "NOAH'S ARK"

Dolores Costello in "Noah's Ark," with George O'Brien
.... Theatre Now

How long does it take to produce a motion picture? The answer depends on a thousand and one things.

A story is told of a man who, believing he had a good script, rented a studio on Hollywood's Poverty Row for a week and completed his picture within that time. The picture scored a hit, the producer cleaning up, to use the vernacular, thereby affording a new hope to the army of men known as shoe-string gamblers who flirt with chance on the fringe of the movie industry.

Of course, this was an exception to the rule. Good pictures have been turned out in four or five weeks in the well equipped studios, that is, in four weeks of actual work before the cameras. No producer wants to be hurried or dally with chance. Out at the Warner Bros. studios nothing is allowed to lag, but no wild rushing is permitted on anything. The allotted time to most pictures with simple interiors and requiring no heavy sets is about eight weeks.

There have been several pictures that required three or four months of hard work to get ready, but the banner one of all is undoubtedly "Noah's Ark," which was in the making, with Dolores Costello as its star, for over three years. The author says that he carried around

the idea of the picture for many years before he placed it on paper and when this was done and the Warners accepted it, there followed the years of research work to see that it was correct in all its details. Two hundred carpenters and mechanics worked for over six months on the sets, and the costume department toiled over the costumes night and day for even a longer period, for in some of the scenes over ten thousand people are massed. Ground plans were prepared for all the big scenes in this spectacle to facilitate matters so that various groups could take up positions marked out for them without delay.

There were five months of camera work on the picture before the last scene was shot. The average movie fan is probably of the opinion that once the last shot is taken of a picture it is a finished product. Not a bit of it. The picture merely passes from one department to another. Once camera work was completed on "Noah's Ark" over one million feet of film was turned over to the editing room and there the gigantic task of going over it all was done. How important this work is no one outside the industry has the slightest idea. It took fully a month to edit "Noah's Ark" to the satisfaction of Warner Bros.

SOME INSIDE FACTS ABOUT "NOAH'S ARK"

Now Playing . . . Theatre

A thirty-eight acre lot which was formerly the Vitaphone studio in Hollywood was used for the Warner Bros. spectacular production, "Noah's Ark," in which Dolores Costello has the starring role, and George O'Brien the leading male role.

Sets of mammoth proportions were built for the Biblical sequences in which the Festival of Japhut is a dramatic high-point of the story. One group of these buildings, representing the approach and court of the temple, occupies more than two city blocks, the three principal structures which comprise it running along three sides of the rectangle. Drawings for these buildings were submitted to a group of artists, including cameramen, engineers and construction heads, for approval.

William Koenig, studio manager, reports that more than eleven hundred carpenters were engaged on this one temple group alone. There were approximately two thousand workmen in all employed on the "Noah's Ark" sets, including carpenters, cement workers, and other laborers. Numerous trucks and great steam shovels were used in filling in and carrying away mounds in the court.

Huge tents were erected for the large numbers of "extras" on the set, and a cafeteria was built to feed the workmen and players.

Art creations, which it is estimated took hundreds of persons a lifetime to make, were reproduced for the screen as decorative background for "Noah's Ark," prominent among which is a great tapestry hanging which the art department of Warner Bros. designed and executed in likeness to originals believed to have hung in the pagan temples of Noah's day.

The tapestry measures 200 by 200 feet and is said to be the largest interior decorative piece ever built for a motion picture. Two other features of the mammoth temple in which the tapestry was to hang were the ornate idol towering at one extremity, and the raised throne of the pagan lord at the other.

Michael Curtiz was in charge of the direction of this picture, which is the supreme Vitaphone attraction—now showing at the . . . Theatre.

"NOAH'S ARK"

Man's inhumanity
to man makes
countless thousands
mourn.

—Burns.

"Noah's Ark" — on
Vitaphone . . . Theatre

HOW "NOAH'S ARK" DIRECTOR KEPT HIS CAST IN TRIM

Dolores Costello in "Noah's Ark"—Vitaphone Special
at the . . . Theatre, Now

One of the things which will always reflect to the credit of "Noah's Ark," Warner Bros. greatest effort, is the enthusiasm which was displayed by every one in any way connected with its filming. Out in Hollywood it is common talk that there has been more pep and vim put into the filming of this picture than was evident in any other picture that has ever been made. From the

gorgeous Dolores Costello and George O'Brien, the cast of "Noah's Ark" was kept in trim by the director, Michael Curtiz, who was always careful to see to this. He knew the value of this mental attitude and in preserving it was resourceful.

As a matter of fact he didn't have to do this. He had a square mile of open space in Hollywood that he could have used. But he figured that as the people had been working for months in Hollywood, a change of scene would act as a tonic. So he saw the necessity of taking the entire working cast down to Mexico for some exterior scenes of great depth and breadth. Then followed the excitement of the preparation for leaving, the trip itself and the new surroundings with the usual discomforts. No one was more excited than Dolores Costello. Her mother had to accompany her so that she would be well cared for. It all worked like a charm. All tired out the cast returned to Hollywood to find anew that it was one of the most comfortable places in the world, and the studios a perfect heaven of delight.

"Noah's Ark," Warner Bros. Vitaphone super special, now playing at . . . Theatre.

In the filming of all big pictures there are, perforce, many tiresome moments for the people taking

TALKLESS GENIUS DIRECTS TALKIES

Too many words may prove a handicap, or so think members of the cast of "Noah's Ark," Warner Bros. Vitaphone super-special now at the . . . Theatre.

Michael Curtiz, whose assignment to the opus was regarded as one of the real plums of the current season, rapidly acquired reputation as the director who accomplishes more with fewer words than any other megaphone wielder in the industry.

Though something of a linguist, Curtiz is less schooled in English than in other tongues. His words are few, but, curiously enough, members of the cast of "Noah's Ark" agree that he expresses his thought quite as adequately by mere skeleton structures of speech as another does by a multiplicity of words.

Dolores Costello is starring in "Noah's Ark" with George O'Brien in the male lead. The cast includes Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Nigel de Brulier, Anders Randolph, Armand Kaliz, Myrna Loy, William V. Mong, Malcolm Waite, Noble Johnson, Otto Hoffman and Joe Bonomo. The story was written by Darryl Francis Zanuck. "Noah's Ark," made to top any picture ever made, is at the . . . Theatre, now.

WARNERS INSURE "NOAH'S ARK" CAST

A completely equipped hospital with two nurses in daily attendance was fitted up by Warner Bros. in preparation for the filming of the spectacular Vitaphone super production, "Noah's Ark," now showing at the . . . Theatre.

Every precaution to prevent accidents was taken in view of the fact that more than 10,000 persons participated in many of the thrilling scenes.

The hospital was entirely separate from the first aid station on the 38-acre auxiliary studio being devoted exclusively to the filming of "Noah's Ark," the latter serving for the big staff of skilled workmen employed in construction work on the imposing sets utilized in the opus.

Dolores Costello is starred in "Noah's Ark" with George O'Brien in the leading male role. The story is by Darryl Francis Zanuck. Michael Curtiz directed.



UNDERGROUND WHERE AN EXPLOSION HAS HURLED THEM, THE CHAPLAIN SPEAKS AND—

FEATURES FOR NEWSPAPERS

SPIRITUAL MESSAGE IN "NOAH'S ARK" SAYS DIRECTOR MICHAEL CURTIZ

Symbolism Plays Part in Biblical and Modern Sequences of Film

By ALMA WHITAKER

"More than the art, more than the spectacle, I hope it shall be found there is great spiritual message in 'Noah's Ark,'" said Michael Curtiz earnestly, and in painstaking English.

Michael, you see, is the director responsible for this sensational picture which will have its premiere at . . . Theatre on . . . It is replete with technical wonders and breathtaking spectacle, but . . .

"For long years Warner Bros. have wished to make this picture. Then they see my pictures, 'The Life of Napoleon,' 'The Moon of Israel' and 'Golden Butterfly' made in Europe, and I am asked to come to America two years ago. Jack Warner wishes that I make my acquaintance with American mentality and language before we shall attempt

the big picture. So there were eight pictures, including 'Tenderloin' and 'The Madonna of Avenue A,' which two I like the most. Vitaphone is easy for me as I was an actor before director.

NOT ONLY SPECTACLE

"When we talk of the Biblical picture, we know that just the Bible spectacle shall not do. Here we must have good business, good art, but there shall be spiritual greatness, too. Darryl Zanuck receives the inspiration. Always the author, the story is of first importance, then the actors, the technicians . . . no creativeness of the director shall be of any use without these things.

"We read and study much all literature about the great Flood, and we see that ever throughout the ages human nature is the same. The peoples make much promise and no performance. There is no brotherly love . . . so destruction must come that salvation may follow. So the flood of water in Noah's day, then the flood of blood in the great war—always that people shall come nearer to God in brotherly love. . . .

BROTHERLY LOVE

"It was easy that the technique should be perfect—but the spiritual theme—that we have yet to know. Much I hope. I would wish that as Flaubert in 'Madame Bovary' helped to solve the problems of marriage, we have helped to solve the problems of brotherly love between peoples. . . ."

Michael Curtiz walks the room dramatically as he unfolds this philosophy. Dramatically he points his thesis—with illustrations from scenes in the picture—the rainbow in the sky after the Flood, the modern peace movement after the war. . . .

"I should like that people could see it twice—first for the spectacle, second for the psychological and philosophical message, which is true for every soul which is at war with itself . . ." he adds.

Michael, a young actor of twenty-four in Hungary, directed his first picture. A French company had sent a cameraman, but couldn't afford a director! Michael, interested, offered to assist the cameraman—with such success that he forsook a successful stage career for pictures henceforth, twelve years ago.

"That was my first renaissance," he told me. "People sneered, but I am believing in pictures."

INCREASING PRESTIGE

There followed increasing picture experience both as an actor and a director in pictures—in France, Italy, Germany, Norway, Sweden—with commensurate increasing prestige. . . .

"Then I am come to America for Warner Bros.—right at the beginning of Vitaphone. That is my second renaissance. It means that now the door of all literature is open to motion pictures, that it transforms from an industry to a great art. Soon we shall master the sound . . . and Shaw, Ibsen, Eugene O'Neill become possible. It will become more swift because of our training in the silent drama. Great artists are more than pretty faces—artists in which the countries are so rich . . ."

Oh, yes, Michael Curtiz is an exalted enthusiast about the talkies. "I am proud to be of them," he says, dramatically.

"Noah's Ark" Romances 170 Centuries From Each Other

Absorbing romance spanning 170 centuries is unfolded in "Noah's Ark," Warner Bros.' two million dollar Vitaphone super-production, now drawing crowds to . . . Theatre.

The picture, in its ancient sequences, goes back to the time of Noah. In its modern scenes it includes the recent thrilling events of the World War, with its action laid in Europe, accomplishing a transition representing thousands of years from its earliest to its latest locales.

In a unique manner a thrilling love story, portrayed by Dolores Costello and George O'Brien, is interwoven throughout the unfolding of the massive spectacles uniting the two great cataclysms.

Hundreds of texts, including thirty versions of the Bible, were investigated in the more than two years spent in the research to provide authentic background for the romance under the personal supervision of Darryl Francis Zanuck, the author. The thirty-eight-acre auxiliary studio of Warner Bros. was turned over to Michael Curtiz, the director, for filming the super production. Credit for the amazing photographic effects of the Flood sequences is given to Fred Jackman. The story is by Darryl Francis Zanuck.

At the head of the all-star cast with Miss Costello and George O'Brien are Noah Beery and Louise Fazenda. More than 10,000 extras were used in presenting the revels of the ancients and the Deluge itself.



Scene From "Noah's Ark" starring Dolores Costello with George O'Brien
A Warner Bros. Production

Production No. 16—Cut or Mat

COSTUMES SPUR MISS COSTELLO TO PERFORM BEST WORK

"Noah's Ark" Star Prefers Role in Rags
To Ones That Require Stylish Togs

By JEROME M. STRAUSS

Dolores Costello finds costume pictures more inspiring than those of her own era.

Not that Miss Costello is particularly concerned about clothes. She says she doesn't care about dress. But she finds it more of an incentive to imagination to act in the garb of another period.

"I'd rather act in rags than in clothes such as I wear every day on the street," she said. "Merely wearing pretty clothes is a tiresome business. Somehow or other I find it more inspiring to wear the dress of some other period. Perhaps it is because I started in a costume picture, 'The Sea Beast,' with John Barrymore, and have done a good share of my work in costume pictures since."

All this led into a discussion of realism on the screen. Miss Costello is not fond of realism in so far as it means wearing modern clothes and depicting the everyday life of modern people.

"People are not interested in seeing lives similar to their own portrayed on the screen," she thinks. "They have the same kind of troubles themselves. And people are not especially interested in seeing a display of other people's ordinary troubles."

And as for realism as far as parties are concerned—Miss Costello, who is not particularly interested in parties, thinks that many depictions of them are off key. (This subject, by the way, (Continued on page 24)



Scene From "Noah's Ark" starring Dolores Costello with George O'Brien
A Warner Bros. Production

Production No. 15—Cut or Mat



HIS WORDS WAFT THEM BACK ACROSS THE CENTURIES TO THE DAYS OF THE FLOOD

FEATURES FOR NEWSPAPERS

Strange Flood Legends of the World Recalled by Coming of "Noah's Ark"

Editor's Note:—This absorbing account of the flood legends of the world—gathered from the Britannica and other sources—may be used as a Sunday feature with illustrations from press book—or in eight daily installments—preceding the coming of "Noah's Ark"

I. Flood Legends

WORLD-WIDE FLOOD LEGENDS RECALLED BY "NOAH'S ARK"

The coming of "Noah's Ark," the screen's most colossal spectacle, re-creates interest in stories of the Deluge found among many primi-

By the "Deluge" is meant a great flood or submersion of the earth (so far as the earth was known to narrators) or of heaven and earth, or simply of heaven, by which, according to primitive and semi-primitive races, chaos was restored.

It is, of course, not meant that all the current flood stories, as they stand, answer to this description.

There are flood stories which at first sight may plausibly be held to be only exaggerated accounts of some ancient historical occurrences. The probability of such tradition being handed down is, however, extremely slight.

If some flood stories are apparently local, and almost or quite without mythical coloring, it may be because the original myth-makers had a very narrow conception of the earth, and because in the lapse of time the original mythic elements had dwindled or even disappeared.

The relics of the traditional story may then have been adapted by scribe and priest to a new theory. Many deluge stories may in this way have degenerated. It is at any rate undeniable that flood stories of the type described above, and even with similar minor details, are fairly common.

A conspectus of illustrative flood stories, from different parts of the world, would throw great light on the problems before us, especially the North American Indian tales, which show clearly enough what is properly a second creation, and that the serpent is as truly connected with the second chaos as with the first.

One of these stories, too, gives a striking parallel to the Babylonian name Hasis-Andra (the Very Wise), whence comes the corrupt form, Xisuthrus.

Polynesia also gives us most welcome assistance, for its flood stories still present clear traces of the primitive imagination that the sky was a clear, blue sea, on which the sun, moon and stars (or constellations) were voyagers.

Greece, too, supplies some stimulus to thought, nor are Iran and Egypt as unproductive as some have supposed. But the only pauses that we can allow ourselves are in Hindustan, Babylonia and Canaan. The peoples of these three countries, which are religiously so prominent in antiquity, have naturally connected their name equally with thoughts about earth production and earth destruction.

Babylonian legends will be entertainingly chronicled in tomorrow's issue of the . . .

II. Flood Legends

COMING "NOAH'S ARK" STIRS UP INTEREST IN FLOOD MYTHS

Curious myths of floods current in many lands are brought to mind by the coming of the spectacular "Noah's Ark."

The Indian tradition exists in several forms. The earliest is preserved in the Satapatha Brahmana. It is there related that Manu, the first man, the son of the sun-god Vivasvat, found in bathing, a small fish which asked to be tended, and in reward promised to save him in the coming flood. The fish grew and at last had to be carried to the sea, where it revealed to Manu the time of the flood, and bade him construct a ship for his deliverance.

When the time came, Manu, unaccompanied, went on board; the grateful fish towed the ship through the water to the summit of the northern mountain, where it bade Manu bind the vessel to a tree. Gradually, as the waters fell, Manu descended the mountain; he then sacrificed and prayed. In a year's time his prayer was granted. A woman appeared who called herself his daughter Ida (goddess of fertility). It is neither stated, nor even hinted, that sin was the cause of the flood.

Another version occurs in the great epic, the Mahabharata. The lacunae of the earlier story are here supplied. Manu, for instance, embarks with the seven "rishis" or wise men, and takes with him all kinds of seed. The fish announces himself as the god Brahma, and enables Manu to create both gods and men.



Scene From "Noah's Ark" starring Dolores Costello with George O'Brien
A Warner Bros. Production

Production No. 18—Cut or Mat

A third account is given in the Bhagvata Purana. It contains the details of the announcement of the flood, seven days beforehand (cf. Gen. vii-4) and of taking pairs of all kinds of animals (cf. Gen. vi-19) besides the seeds of plants (as the epic; cf. Gen. vi-21). This story, however, is a late composition, not earlier than the twelfth century A. D. A first glance at these stories is somewhat bewildering.

The Biblical and the Babylonian deluge stories remain to be considered. Neither need be described here in detail; for the former see Gen. vi. 5-lx. 17, and for the latter Gilgamesh.

As most students are aware, the Biblical story is composite, being made up of two narratives, the few lacunae in which are due the ancient redactor who worked them together. The narrators are conveniently designated as "J" (the Yahwist, from the divine name Yahweh) and "P" (the Priestly Writer), respectively. It is important to notice that P, though chronologically later than J, reproduces certain elements which must be archaic. For instance, when J speaks only of a "rain storm," P states that "all the fountains of the great ocean were broken up,

and the windows of heaven opened" (Gen. vii. ii), i. e., the lower and the upper waters met together and produced the deluge. It is also P who tells the story of the appointment of the rainbow (Gen. ix. 12-17) which is evidently ancient, though only paralleled in a Liuthunian flood story, and near it we find the divine declaration (Gen. ix. 2-6) that the golden age universal peace (cf. Gen. i. 9, 30), already sadly tarnished, is over. Surely this has a touch of the archaic; nor can we err in connecting it with the tradition of man's first home in Paradise, where no enemy could come, because in the original form of the tradition, Paradise was the abode of God.

Other interesting legends in tomorrow's issue.

FLOOD LEGENDS

Continued on pages
twenty - three and
twenty-four of this
press book.



Dolores Costello in "Noah's Ark" with George O'Brien—A Warner Bros. Production

Production No. 17—Cut or Mat



MARY (NOW MIRIAM), BETROTHED OF NOAH'S SON, JAPHETH, PREPARED FOR PAGAN SACRIFICE

FEATURES FOR NEWSPAPERS

And Miriam, sustained by an unfaltering trust, suffered the temple vestals to anoint her for the sacrifice.

JOSEPHUS NOTES "NOAH'S ARK"

Flavius Josephus, of the first century, classed among profane historians in contradistinction to the inspired writers, speaks of Noah and the Ark. Berosus the Chaldean, a third century historian and priest, also includes the Deluge in his account of actual happenings. He says that before the Flood a race of giants inhabited the world—an impure and idolatrous race, with the exception of one Noah, who dwelt in Syria with his three sons, Ham, Shem and Japheth, and their wives.

"Noah's Ark," Warner Bros. Vitaphone super-special, starring Dolores Costello with George O'Brien—now showing at the . . . Theatre—has ancient sequences which portray the world before and during the Flood. Over ten thousand took part in "Noah's Ark." The sets covered more than a square mile. The time of making was three years. Darryl Zanuck write the story, Michael Curtiz directed.

NOAH AND HIS VINEYARD

While Noah was planting his vineyard, the Devil comes to him and says, What are you doing here, Noah? Planting a vineyard, says Noah. What is the use of a vineyard? says the Devil. Its fruit, says Noah, whether fresh or dry, is sweet and good, and its wine gladdens the heart. Let us work it on shares, says the Devil. Agreed, says Noah.

Now, what does the Devil do? He brings a lamb and a lion, a hog and a monkey, sacrifices them on the spot, and mingles their blood with the soil.

Wherefore, if a man only eats the fruit of the vineyard, he is mild and gentle as a lamb; if he drinks the wine, he imagines himself a lion, and falls into mischief; if he drinks habitually, he becomes unmannerly and disgusting as a hog; if he gets drunk, he jabbars and jumps, and is silly and nasty as a monkey.

—The Talmud.



Scene From "Noah's Ark" starring Dolores Costello with George O'Brien
A Warner Bros. Production

Production No. 19—Cut or Mat

"NOAH'S ARK" REVIVES TALES ABOUT NOAH'S THREE SONS

Dolores Costello in "Noah's Ark," Warner Bros. Vitaphone Super-Special, with George O'Brien, At the . . . Theatre

Ham, Shem and Japheth, sons of the patriarch, play prominent parts in the Biblical sequences of "Noah's Ark," the Warner Bros. Vitaphone super special starring Dolores Costello with George O'Brien, and now showing at the . . . Theatre. This is without doubt the first time that the heroes of the Flood have been dramatized, if one makes the exception of the opera which was a sequel to the immortal Dryden's "Fall of Man"—"Noah's Flood; or the History of the General Deluge."

George O'Brien gives a magnificent portrayal of the fearless and fiery Japheth in "Noah's Ark." This is a dual role, O'Brien in the earlier, modern sequences of the stupendous spectacle, playing the part of an A.E.F. buddy of the World War. During a vivid story told by a chaplain in the midst of bombardment, the characters, Travis and his sweetheart, Mary—played by Dolores Costello, are wafted back to the days of Noah, playing their parts in the tumult and terror of the days before the Deluge, Travis (Japheth) finally bearing Mary (Miriam) to the safety of the Ark.

Of the sons of Noah, sacred history relates much that is of interest to all humanity. Ham—the name being interpreted either as hot or multitude—was the sire

of Cush, Mizraim, Phut and Canaan, who became the founders of large nations. Cush seems to have been the father of the peoples dwelling in Babylonia, southern Arabia and Ethiopia; Nimrod was his son. Mizraim—the Hebrew word for Egypt—was the ancestor of the Egyptians. Phut was also the ancestor of an African people, as appears from the association of his name with the descendants of Cush and the Lydians. Canaan was the ancestor of the Phoenicians and other tribes inhabiting Palestine. Egypt is called "the land of Ham."

Shem—the word meaning name—was the eldest son of Noah. The Jews are his descendants, and besides, there are the Aramaeans, Persians, Assyrians and Arabians. The languages spoken by the descendants of Shem—the Hebrew, Chaldee, Assyrian and Arabic—are called Semitic languages.

Japheth—translated as enlargement—is supposed to have been the ancestor of the dwellers in "the isles of the Gentiles"—that is, the coast of the Mediterranean Sea in Europe and Asia Minor—whence they spread northward over the whole continent of Europe and a considerable portion of Asia.

"Noah's Ark," re-creates with awe-inspiring power and beauty the Biblical scenes.

WHO NOAH WAS AND WHAT HIS NAME CONNOTES

Noah is mentioned in the Septuagint, the New Testament, Philo and Josephus.

According to Genesis v-x, he was the tenth patriarch in direct line from Adam, counting Adam as the first; the son of Lamech; the father of Shem, Ham and Japheth; and the builder of the Ark, in which he and his family were saved from the universal flood.

After the Flood subsided God made a covenant with Noah permitting the use of animal food, on condition that the flesh be not eaten with the blood; and forbidding homicide.

Through Noah's sons he became the ancestor of the whole human race.

The name is mentioned in the genealogy in I Chron. 1-4. The "waters of Noah" occurs in

Isaiah, liv. 9. And Noah is mentioned with Daniel and Job as an ancient worthy in Ezek. xiv. 14, 20. The story is referred to in the New Testament in Matt. xxiv. 37 f.; Luke iii. 36, xvii. 26 f.; Hebr. xi. 7; I Pet. iii. 20 and in II Pet. ii. 5. The name Noah is explained in Genesis v. 29 as connected with the root *nah* "comfort," but this is etymologically impossible. As a Hebrew word it might connect with *nuah*, "rest," and the Septuagint has, "he will give us rest;" instead of "he will comfort us;" and this is sometimes accepted as the original reading.

As the tenth patriarch Noah corresponds to the tenth prehistoric Babylonian king, Xisuthros in Berosus, and to Ut-Napistim or Atrahasis in the cuneiform tablets, the hero of the Babylonian flood story.

Gen. ix. 20-27 is a distinct episode, and has no necessary connection with the narrative of the Deluge. Probably, as Gunkel, Dillmann and others suggest, it came originally from a cycle of stories different from that which contained the account of the Flood.

There are some apparent inconsistencies. Noah

And throughout the Ages, the worship of the Golden Calf remains man's religion.

20 is "and Noah, the husbandman, was first to plant a vineyard," the E. V.: "And Noah began to be an husbandman, and he planted a vineyard," is incorrect. It seems, therefore, that in the original context Noah had been described as "the husbandman," a title in no way suggested by Gen. vi. 9-ix-19.

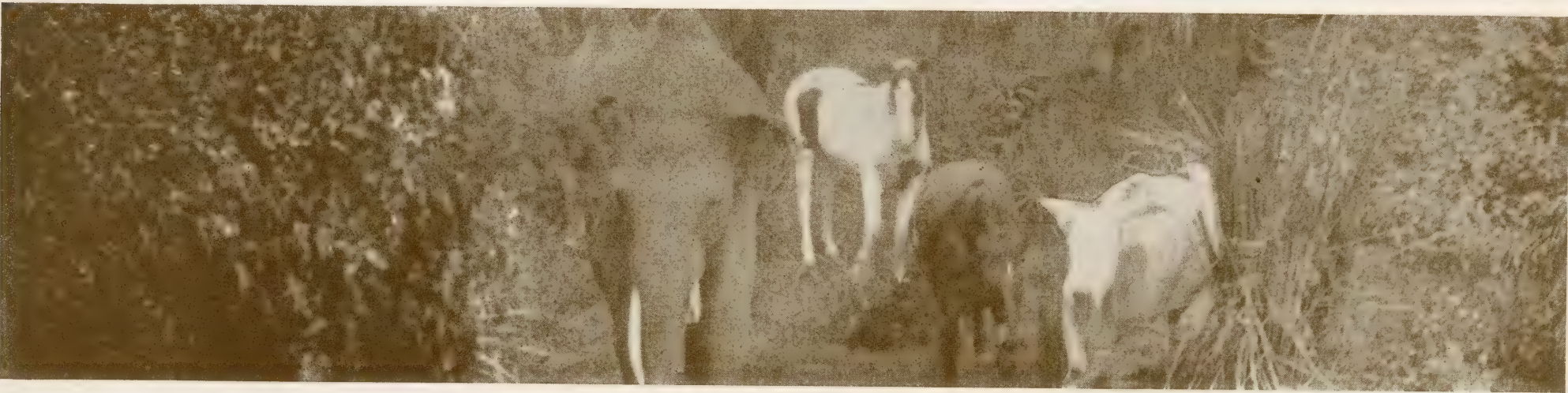
The name also occurs in the Bible (Nova Noa) for the daughter of Zelophehad of the tribe of Manasseh. Zelophehad, having only daughters, the case is made the occasion of laying down the law that where there are no sons daughters inherit, but must marry within their own tribe (Numbers xxvi 33, xxvii i, xxxvi ii, Josh. xvii. 3, all Priestly Code).



Scene From "Noah's Ark" starring Dolores Costello with George O'Brien
A Warner Bros. Production

JAPHETH, SON OF NOAH, IS TORTURED

Production No. 20—Cut or Mat



AND OF EVERYTHING OF ALL FLESH, TWO SHALT THOU BRING INTO THE ARK

FEATURES FOR NEWSPAPERS

FIRST AID AMONG THOUSANDS IN "NOAH'S ARK"

When the intrepid Warner Bros. found it necessary to engage a few less than ten thousand "extras" to people and act in the vast scenes of their spectacular Vitaphone production, "Noah's Ark," exposing them to the hazards of the Deluge described in the Book of Genesis, it was apparent that these Biblical citizens would have to be properly taken care of. Dangers to life and limb were abundant in the thrilling tale, a fact of which all the men and girls engaged were warned. To obtain the best of the count-essable crowd of extras, the Warners placed many of them under weekly contract, an unusual practice in film production. It was estimated that nearly a quarter of a million dollars was paid out to this army of extras and to this fortune the Warners did not want added the threatened remuneration for broken limbs, banged heads or immersion. First-aid stations were established at divers points, subsidiaries of a completely equipped hospital with physicians and nurses in constant attendance. William Koenig, the Warner studio manager, stated that every precaution had been taken to prevent mishaps but with several thousand people subjected to such unusual risks it was advisable to be prepared for emergencies. Accordingly, accidents were few and the awesome flood and milling riot scenes were done in comparative safety.

The hundreds of rare and very valuable animals, however, presented a far more complicated problem. In keeping with the recounted tale of Noah it was necessary to have in readiness two of every possible creature and among those shipped to the Warners were specimens strange even to Hollywood. There were yaks, camels, gnus, giraffes, elephants, tigers, lions, bears, monkeys, serpents and birds, and a pair of the rarest of all, okapis, from the Belgian Congo in Central Africa, seldom seen by white men. Many of these were merely "let out" to the Warners, at very fancy prices, and the producers accordingly were responsible for their safety and health. The item of care of this assortment was an important one and in addition to the scores of trainers and stablemen, two veterinaries were put in charge.

There are, of course, innumerable animals viciously antagonistic of the old Semites, and led by cap-

(Continued on page 24)



Scene From "Noah's Ark" starring Dolores Costello with George O'Brien
A Warner Bros. Production.

"AND THE ARK RESTED ON THE MOUNTAINS OF ARARAT"

(Production No. 21—Cut or Mat)

Genesis VIII—4

TELEPHOTOGRAPHIC TRANSMISSION OUTDISTANCES FLIGHT OF NOAH'S DOVE

It has remained for the Warner Bros., using the spectacular premiere in Hollywood recently of their new Vitaphone spectacle, "Noah's Ark," as the medium, to bring about the most gigantic single Telephotographic transmission undertaken by the Western Union Telegraph Company since the latter adopted the marvelous and much discussed service. Furthermore, it was noteworthy compared with less complicated transmissions, in that it spanned the entire continent.

The first performance of the huge Warner production took place at Grauman's Chinese Theatre in Hollywood before a huge crowd of film notables, distinguished Californians, and the vast throng of fans always present at such Coast premieres to glimpse the cinema celebrities as well as the new picture. Twelve hours later in New York, in those restaurants frequented by film trade notables, the

lunching groups incredulously scanned their copies of a prominent motion picture publication containing two full pages of photographs having to do with events attendant upon the premiere on the faraway Coast and two pages of the comments of celebrities, in actual facsimile of their own handwriting, gathered as they came out of the theatre after the performance. It was almost unbelievable.

The Telephotographic feat linking Hollywood with Broadway, making close neighbors of the Atlantic and Pacific coasts, was accomplished by the Warners only after much preparation and executed with an immense mass of minute detail. An executive group of Western Union officials were in charge and a vast staff of operators and workers in dozens of different departments were busy throughout the night. A force ample enough in numbers and efficient in ability is necessary in caring for such an unusual enter-

prise. In New York at the receiving quarters there were two photographers on hand printing and developing the negative as it was received from California; one telegraph operator did nothing but send and receive the signals indicating that everything was ready for the transmission. A supervisor overlooked the general mechanical process and technical experts attended the machine which received the pictures. In addition, a force of several men acting in a general supervisory capacity were alert to remedy any difficulty to arise unexpectedly and make sure everything went off smoothly.

At Los Angeles there were machine attendants, a staff of operators, photographers and technical men, as well, supervising the sending. The humble but indefatigable carrier boys, too, had their important part in the vast accomplishment, rushing the material to

(Continued on page 25)

BEAUTY ALONE NOT ENOUGH TO HOLD FAVOR OF FANS

It is bromidic to say again that not beauty alone, but personality, brings fame. That indefinable composite known as personality, must, of course, be amplified by intelligence and a working knowledge of the technique of stage or screen. Miss Dolores Costello is an outstanding illustration of what may be accomplished by this combination. In "Noah's Ark," in which she plays a dual role, her personality suffuses both into that loveliness which she alone can create.

Miss Costello's rise from comparative obscurity to fame covers a period of not more than three years. She was a dancer in George White's "Scandals" when fate in the person of one of the Warner Bros. executives called her to another profession, her first great role being with John Barrymore in "The Sea Beast."

Since that eventful evening which made her known to the world, she has played many widely variant parts. Each has been a step upward and now, with the two roles in "Noah's Ark," she reaches her supreme height.

The Darryl Zanuck story, "Noah's Ark," gives her the opportunity to show the range of her genius. She is a little Mimi of Wartime Paris—and a handmaiden in the household of the patriarch Noah—fifty centuries before!

The absorbing heart interest of "Noah's Ark" centers in the loves of Dolores Costello and George O'Brien—who plays the part of a modern doughboy and of Japheth, son of the patriarch. Through ingenious treatment of the story the interest is never lost despite the passage of time. Michael Curtiz directed the super spectacle.

"Noah's Ark" is now at the . . . Theatre.

UNIVERSITY USES "NOAH'S ARK" REELS

The University of Minnesota recently used a reel from Warner Bros.' spectacle, "Noah's Ark," to demonstrate the highest perfection of motion picture camera work to the class attending the series of lectures on cinematography. The request for the privilege of showing the reel at the University was made through the American Society of Cinematographers in Hollywood.



The handmaid of Noah's household was Miriam—beloved of Japheth.

AND IT CAME TO PASS AFTER SEVEN DAYS THAT THE WATERS OF THE FLOOD WERE UPON THE EARTH

FEATURES FOR NEWSPAPERS

From the four corners
of the earth mighty
tempests rose. God's wrath
rode upon the winds.

THE GREAT FLOOD
IN "NOAH'S ARK"

One of the most staggering scenes ever filmed is the great flood which sweeps away the Temple of Japhut in Warner Bros.' Vitaphone talking picture, "Noah's Ark," which is now showing at the . . . Theatre. Over 14,000 tons of water were used to make this scene realistic. Great tanks of concrete were erected in the hills above the studio and, at a flash from Director Curtiz, the floodgates were opened. First the water began to trickle down, then it grew in volume, the rain descended on the lot, and soon the awful power of an actual flood was sweeping across the land and carrying everything before it. This is but one of the impressive scenes that Warner Bros. have incorporated in "Noah's Ark." Darryl Francis Zanuck wrote the story, Dolores Costello is the star with George O'Brien as the hero. A cast which includes only well known names is in support.

GLORIOUS ONE

Japheth to Miriam

Glorious one,
Golden one,
So long as wild
Winds do blow,
So long, mine own,
As singing streams,
Over sands,
To the shores
Of the wide
Seas do flow,
I love only thee,
Only thee,
Thou art
The heaven
I would know.
Love me
Not only till
Life be done—
Love me forever,
O glorious one,
Now and forever,
O golden one!

Harry Lee

"Noah's Ark" Was Leviathan
of King Nephilim's Day

Students of ancient days, impressed by the thoroughness of study and research which entered into the production of "Noah's Ark," Warner Bros. Vitaphone talking picture, have been making many inquiries concerning certain phases of the pre-flood scenes. So far as was humanly possible, Director Michael Curtiz, and the author, Darryl Francis Zanuck, have reproduced every detail of "Noah's Ark" with truth and exactitude. An opportunity to see how well it has been done is now offered at the . . . Theatre.

The interior of the floating city furnishes one of the big spectacles in "Noah's Ark." In particular it has puzzled many correspondents of Warner Bros. how the dimensions of the huge mass were learned. Another frequent question related to the manner in which the builders of "Noah's Ark" visualized the vessel. One writer asserted that, while he had searched diligently, he had never been able to find a picture purporting to show the interior of the Ark.

More than two years were devoted to research and study before Jack L. Warner ordered the actual construction work, on "Noah's Ark." Only fragmentary information, supplementing the story told in Genesis, and much of it based on conjecture, was available for guidance in building the Ark. The Bible states expressly that the Ark was of three stories and 300 cubits in length, 50 cubits wide and 30 cubits high.

Then came the question—what is a cubit? Zanuck found that the reported length of the cubit varies from 16 to 24 inches, despite the fact that it is also designated as the distance from the elbow to the tip of the second finger.

According to these estimates the Ark might have been anywhere from 400 to 600 feet in length. Even with these figures available it was evident that the Ark was of tremendous size. It was, in fact, as large as some of the great steamers of today. From these figures the Ark was a much larger boat than the average person visualizes.

After all available sources had been analyzed, it was decided that twenty-two inches was a good average figure for a cubit. A number of sketches of the Ark were discovered, and several of them appeared to be authoritative enough to adopt as a basis for building the structure. The works of Tissot, the celebrated French painter of Bible subjects, shed much light on the Ark's construction as, also, did the drawings of Dore, the great artist.

The Ark must have been built of crudely hewn logs—and the material question was easily solved when Warner Bros. came to fashion it. The interior is heavily timbered, arranged with stalls and partitioned runways for the vast assortment of walking, creeping, swimming and flying creatures. Crude ladders afford access to each of the three stories. On the first floor are the animals—the second is used for forage and food—and the third for the residences of Noah and his family.

Dolores Costello plays the star part in "Noah's Ark," with George O'Brien. There is a large company of well known players in support. In certain scenes 10,000 people are used. One of the most impressive scenes ever screened is that in which the waters sweep down to destroy the city of sin, and carry thousands to destruction—while Noah and his sons and his sons' wives find safety on the crest of Mount Ararat in the Ark.



Scene From "Noah's Ark" starring Dolores Costello with George O'Brien
A Warner Bros. Production

Production No. 23—Cut or Mat

Flood in "Noah's Ark" Recalls
Other Mention in Scriptures
Of the Power of Water

The tremendous scenes of the Flood in "Noah's Ark," starring Dolores Costello with George O'Brien, now at the . . . Theatre, suggest the marvelous symbolism of water in the poetry of the Bible. The following are but a few of the surpassingly beautiful expressions.

1. And the rain was upon the earth forty days and forty nights.
2. The dove found no rest for the sole of her foot.
3. Unstable as water, thou shalt not excel.
4. As water spilt on the ground, which cannot be gathered up again.
5. Canst thou draw out leviathan with an hook?
6. He maketh the deep to broil like a pot.
7. He leadeth me beside the still waters.
8. My cup runneth over.
9. As the hart panteth after the water-brooks.
10. Deep calleth unto deep.
11. He shall come down like rain upon the mown grass.
12. The noise of many waters.
13. They that go down to the sea in ships, that do business in great waters.
14. Stolen waters are sweet.
15. A continual dropping in a very rainy day and a contentious woman are alike.
16. Cast thy bread upon the waters.
17. For, lo! the winter is past, the rain is over and gone.
18. The burden of the desert of the sea.
19. I have planted. Apollus watered; but God gave the increase.
20. Drink no longer water, but use a little wine for thy stomach's sake.

The above may be used for a contest among church schools. Offering prizes for location of quotations in the Bible. Answers will be found on page 25.



Scene From "Noah's Ark" starring
Dolores Costello with George O'Brien
A Warner Bros. Production

Production No. 22—Cut or Mat



AS JAPHETH BEARS MIRIAM INTO THE ARK—THE PAST VANISHES AND—

FEATURES FOR NEWSPAPERS

LONDON GREETS THE ARK

The immensity and grandeur of "Noah's Ark" left the reviewers of the London press breathless. England agrees with America that the screen has never shown a work so tremendous and awe-inspiring.

"Noah's Ark" opened at the Piccadilly Theatre for its first foreign showing these highlights appeared in the press:

"Nothing so wonderful in the way of spectacular scenes has been previously screened."—*London Mirror*.

"A marvel of production and a masterpiece of showmanship."—*Post*.

"It embodies every known ingredient of entertainment."—*Sketch*.

"A wonderful spectacle of which the industry may be proud."—*Star*.

"As it claims to do, it tops any picture ever made."—*Herald*.

"An amazing picture . . . tremendous . . . stupendous . . . marvelous."—*Evening Standard*.

"A very great spectacle, done on a truly grandiose scale. The Flood beggars description."—*Telegraph*.

"Hollywood has set out to stagger world audiences before, but never on this scale and never with such efficiency."—*Daily Mail*.



Dolores Costello in "Noah's Ark" with George O'Brien—A Warner Bros. Production
Production No. 24—Cut or Mat

"NOAH'S ARK" HAS BRITISH PREMIERE

The first showing of "Noah's Ark" outside the United States took place when this Vitaphone spectacle starring Dolores Costello was presented by Warner Bros. at the Piccadilly Theatre in London. "Noah's Ark" was the second Vitaphone production to play this house since Warner Bros. took it over, the first being Al Jolson in "The Singing Fool."

The sensational success of "The Singing Fool" was responsible for a tremendous advance interest in "Noah's Ark." To meet the demand for opening night tickets, the Piccadilly played two premiere performances, one at 7:30 and another at 10 p. m.

The production then settled down to a schedule of one matinee and one evening show daily, playing consistently to absolute capacity.

"NOAH" AGES AS ARK BUILDS

Power of suggestion is known to be a mighty weapon.

Paul McAllister, one time matinee idol and character actor of the stage, but now in motion pictures, vouches personal knowledge of the truth of this assertion. McAllister's current engagement—the patriarch Noah in Warner Bros.' super-spectacle, "Noah's Ark," starring Dolores Costello with George O'Brien in the leading male role is now showing at the . . . Theatre.

"Director Michael Curtiz said to me, in outlining a scene: 'Remember, Max, you are an old man,'" McAllister explained. "I acted old and thought old during the protracted shooting of the scenes and when the filming was over it took me several days to straighten my back and erase real lines of age from my face."

Mr. McAllister gives a magnificent performance as the patriarchal prophet of retribution and ancestor of the new humanity.

Bringing Order Out of Chaos

Among "Noah's Ark" Thousands

Fan magazines say that the rounding up of a few thousand extras from the Hollywood and Los Angeles casting offices for the densely populated scenes of the big film spectacles is not so difficult a task. Ambitious unknowns do throng the agencies in such numbers that almost any demand from producers can be readily met. The throng present a varied assortment of human beings—all sorts and condition—and the film maker has but to make his wants known.

No producers have drawn on this promiscuous army of aspiring ones more generously than the Warner Bros., but even they surpassed all their previous demands when the time came to people the vast scenes of their Vitaphone colossus, "Noah's Ark." For this spectacle ten thousand extras were necessary. When the call went out for this throng there was a mighty rounding up by the numerous casting offices of recruits from far and near. The first rehearsal was timed for seven o'clock but long before that hour the hordes began to arrive. They came not only from Hollywood and Los Angeles but from numerous nearby towns, in buses, flivvers, bicycles and on shank's mare.

Milling about the gates to the thirty-eight-acre auxiliary studio, the largest crowd of extra players ever assembled for any picture, it soon became necessary to call out police reserves to maintain order. Held back by a cordon of officers, the thousands became impatient and Director Michael Curtiz and thirty assistants set about the enormous task of sorting the men and women and allotting them to the various groups.

While the casting department was grappling with the trying task of selecting the numerous types, the wardrobe department was mobilizing all its facilities to provide costumes. A huge "big top" erected between the two stages served as a dressing room for the men while four additional large tents housed the women. Order soon came out of chaos and after days of rehearsing the first big scenes were ready to be shot. The utmost smoothness of action followed the painstaking planning. The unwieldy army moved with perfect unity. Every camera position for the Biblical sequences had

been ideally charted and each portion of the pageantry definitely mapped in the blue-printed plans.

A telephonic network connected with loud speakers was controlled from the director's platform, so that assistant directors and players were always within hearing of any command. In order that every camera and player should start simultaneously in the mass scenes, a siren whose shriek could be heard for half a mile, was used. The music which marked time for the pageant was likewise broadcast through the great set by the loud-speaking device.

The most enormous scene, peopled with the entire army of extras and principals, pictured a pagan festival in the Temple of Jaghuth in the era just before the Deluge. Every rank and variety of that day was represented in the costuming and makeup of the extras and authenticity was guaranteed by months of research. High priests, attendants of the temple, kings and princes of the land, dancers, musicians, and the populace from nobles down to the poorest peasants, moved through the vast courtyard. Experts declare this the most stupendous scene ever devised for a motion picture, having its awesome climax when the Deluge rushes through the set, destroying everything before it.

Dolores Costello in "Noah's Ark," Warner Bros. Vitaphone super-special at the . . . Theatre, now.



Scene From "Noah's Ark" starring Dolores Costello with George O'Brien—A Warner Bros. Production

Production No. 25—Cut or Mat



THEY FIND THEMSELVES IN THE WILD DEMONSTRATION FOLLOWING THE ARMISTICE!

REVIEWS OF "NOAH'S ARK"

"NOAH'S ARK" PROVES MOST STUPENDOUS OF ALL SPECTACLES

... Theatre—Warner Bros. present Dolores Costello in "Noah's Ark." Story by Darryl Francis Zanuck. Scenario by Anthony Coldeway. Directed by Michael Curtiz. Cameramen, Hal Mohr and Barney McGill. Miss Costello's supporting cast includes George O'Brien, Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Nigel de Brulier, Anders Randolph, Armand Kaliz, Myrna Loy, William V. Mong, Malcolm Waite, Noble Johnson, Otto Hoffman, Joe Bonomo and ten thousand extra characters.

"Noah's Ark," the Warner Bros. spectacular film version of the world's greatest calamity, as chronicled in the book of Genesis in which Dolores Costello has the stellar role, was shown last night at the ... Theatre. It lived up to all the extravagant claims that have been made as to its bigness, magnificence and awe-inspiring grandeur, and more than lived up to it. It is a screen spectacle carried to its ultimate degree of perfection and it is Vitaphone that has made this ultimate degree possible. It adds immeasurably to the realism and impressiveness of the destruction wrought by the fury of the unleashed waters in the flood sequences. "Noah's Ark" is a film that makes screen history.

The talking sequences are splendidly done. The voices of Miss Costello, of Noah Beery, George O'Brien and the other principals are distinct and add power to the dramatic and emotional scenes and enliven the comedy. The symphonic accompaniment and the sound effects are in keeping with the majestic pace of the flood sequences.

The story is in two parts—a modern war story which culminates in the destruction of a French village and the imprisoning of the principal characters under the buildings destroyed by the war, a flood of steel and blood which is the device used for carrying the same set of characters back into the days of Noah and the Biblical flood of water. Miss Costello, the Mary of the modern story, beloved of Travis, a young American, is the Miriam of the flood sequences, while Travis, acted by George O'Brien, becomes Japheth, son of Noah, in love with Miriam, Noah Beery, the lustful Russian officer in the war sequences, becomes King Nephilim who commands the sacrifice of the virgin Miriam to the idol Jaghut. Other players appearing in both the modern and the flood sections of the spectacle are Guinn Williams, who gives a notably excellent performance. Paul McAllister, Nigel de Brulier, Anders Randolph, Armand Kaliz, Myrna Loy, William V. Mong and Malcolm Waite.

Director Michael Curtiz has marshalled the elements masterfully.

GREATEST LOVE STORY OF ALL TIME IN SPECTACULAR EPIC OF THE FLOOD

... THEATRE—Warner Bros. present "Noah's Ark," the spectacle of the ages, starring Dolores Costello. Story by Darryl Francis Zanuck. Scenario by Anthony Coldeway. Directed by Michael Curtiz. Photography by Hal Mohr and Barney McGill.

THE CAST

Modern	Biblical
MARY (MIRIAM)	DOLORES COSTELLO
TRAVIS (JAPHETH)	GEORGE O'BRIEN
Nickoloff (King Nephilim)	Noah Beery
Hilda	Louise Fazenda
Al (Ham)	Guinn Williams
Minister (Noah)	Paul McAllister
Soldier (High Priest)	Nigel de Brulier
German (Leader of Soldiers)	Anders Randolph
Frenchman (Head of King's Guard)	Armand Kaliz
Dancer (Paris Girl)	Myrna Loy
Broker (Paris)	Malcolm Waite
In Stock Exchange Sequence—Trader	Otto Hoffman
Aid to Leader of Soldiers	Joe Bonomo
Ten Thousand Extra Characters	

The much heralded and long awaited screen spectacle from the Warner Bros., "Noah's Ark," with beautiful Dolores Costello in the stellar role, had a spectacular and imposing opening in ... last night at the ... Theatre. Its magnificent spectacle, its Vitaphoned talking sequences and symphonic accompaniment and sound effects stirred the capacity audience to wild applause and cheering. Never has such a breath-taking film been seen. Its cumulative effect is tremendous.

Never before have such mighty spectacular effects been achieved upon the screen. The subject is the most powerful and dramatic recorded in the Old Testament, and Warner Bros., with their Vitaphone apparatus, have made of it the most absorbing, thrilling and spectacular production ever filmed.

Vitaphone comes through the test of "Noah's Ark" magnificently, justifying all the claims that have been made for it by Warner Bros., who have nursed it from its infancy to its present gigantic growth. The dialogue sequences are impressive and dramatic; the musical accompaniment played by the Vitaphone Symphony Orchestra, directed by Louis Silvers, adds power and a quality of majesty to the colorful drama of the flood sequences, while the accompanying Vitaphoned sound effects are tremendous and startling.

There is a modern introduction to the Biblical flood in which fragments of the action of the embattled armies in the Great War are depicted, the flood of blood that overwhelmed modern civilization leading the chief characters in the drama to that great flood of water in Noah's time which, according to Biblical accounts, overwhelmed the world. Dolores Costello, as a young German girl, Mary, dancer in a traveling show troupe, is on

board the Paris-Constantinople Express, with Travis, a care-free young American, and his friend Al, Nickoloff, a Russian officer, and others when the train runs upon a wrecked bridge and its cars are sent tumbling down the embankment.

At the inn where they take refuge, after Travis and Al have rescued Mary, the Russian attempts to force his attentions on Mary and is knocked out by Travis. The girl and the Americans escape just as French officers arrive to announce that war has been declared. In Paris, the love story of Travis and Mary leads to marriage just before Travis joins the American troops. They are separated. Nickoloff discovers Mary in a troupe of army entertainers and when she again repulses him, has her arrested and condemned to death as a spy. Travis is a member of the firing squad. He rushes in front of her as the enemy shells the place, shattering the surrounding buildings.

The characters are next seen in Biblical times. Mary is Miriam, handmaiden of Noah, beloved of the latter's son, Japheth. Nickoloff is King Nephilim who holds Miriam for a sacrifice to the great god Jaghut, blinds Japheth and sends him to the treadmill. Then the flood, prophesied by Noah, bursts in all its demoniacal fury, burying the temple, the city and all the land. Miriam is saved by Japheth, the flood carrying them to the Ark. A brief sequence at the end takes up the modern angle of the story, showing the rescue of the principal characters from the ruins of the shelled city.

The color, picturesqueness, dramatic power and effectiveness of the flood scenes are marvelous in their splendor and held the audience in awed silence. Miss Costello is compelling in her dual role.



Scene From "Noah's Ark" starring Dolores Costello with George O'Brien
A Warner Bros. Production

WAR ENDED, HAPPINESS BEGINS AGAIN

Production No. 26—Cut or Mat

APRES LA GUERRE

The war is over.
Far below, they hear
The singing throng—
They hear, and hearing
Hear it not—
Their joy too deep
For song.

Doves flutter
At the lattice,
Winds blow,
And heart to heart,
They live in heaven—
Heaven to them—
An attic
In Montmartre!

Harry Lee

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BY DARRYL FRANCIS ZANUCK

SERIALIZATION BY
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HEART O' MINE

Theme Song of
WARNER BROS. VITAPHONE PRODUCTION
NOAH'S ARK

Words by
BILLY ROSE
Music by
LOUIS SILVERS



Starring
DOLORES COSTELLO
and
featuring **George O'Brien**

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FEATURED IN
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with DOLORES COSTELLO



THE FEATURE SONG

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Sent to showmen on application with the understanding that they are retained at the end of the showing.

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Featured In
WARNER BROS. VITAPHONE PRODUCTION
NOAH'S ARK



Words by
BILLY ROSE
Music by
LOUIS SILVERS

Starring
DOLORES COSTELLO
and
featuring George O'Brien

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Write publishers for particulars of publicity, recordings, etc.

GET IN ON IT

Through
the vast
splendors
of "Noah's
Ark"—the
staggering
spectacle of
dark, rushing
thunderous
waters—
through the
holocaust
of war—
run the
golden melodies
of "Heart o' Mine"
and "Old Timer."

These two
great songs
are yielding
a golden
harvest—
**GET IN
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FLOOD LEGENDS OF THE WORLD, Etc.

(Continued from Page Fourteen)

III. Flood Legends

BABYLON HAD HER OWN TRADITIONS OF "NOAH'S ARK"

"Noah's Ark," which tremendously portrays the Biblical story of the Flood, arouses interest in traditions of world floods among all peoples.

The Babylonian tradition exists in two main forms, nor can we affirm that the shorter form, due to Berosus, is superseded by the larger one in the Gilgamesh epic, for it communicates four important points: (1) Xisuthrus, the hero of the deluge, was also the tenth Babylonian king, analogous to Noah, as described by the Priestly Writer, as the tenth patriarch as well as the survivor from the deluge. (2) The destination of Xisuthrus is said to be "to the gods," a statement which virtually records his divine character. In accordance with this, the final reward of the hero is declared to be "living with the gods."

This suggests that "Noah" (?) may originally have been represented as a supernatural man, a demigod. True, Genesis ix. 20, 21, is not consistent with this, but it is hardly in its original form, substituted by a scribe's error for Enoch (The Genealogy in Gen. v.

Enoch may possibly have been misplaced and Noah inserted in error) who, like Xisuthrus, "Walked with God (learning the heavenly wisdom) and disappeared, "for God had taken him" (Gen. v. 22, 24). (3) The birds, when sent out by Xisuthrus the second time, return with mud on their feet. This detail reminds us of points in some archaic North American myths which probably supply the key to its meaning. (4) In the time of Berosus the mountain on which the Ark grounded was considered to be in Armenia.

We pass on to the relation of J and P (see article II) to the Babylonian story. The polytheistic coloring of the latter contrasts strongly with the far simpler religious views of J and P. Note the capricious character of the god Bel who sends the deluge, while at the end of the story the catastrophe is represented as a judgment upon human sins. It is the latter view that is adopted by J and P. We cannot, however, infer from this that the narratives which doubtless underlie J and P were directly taken from some such story as that in the Gilgamesh epic.

The theory of an indirect and unconscious borrowing on the part of the Israelitish compilers will satisfy all the conditions of the case.

In the general scheme the three accounts very nearly agree, for J must originally have contained directions as to the building of the vessel, and a notice that the Ark grounded on a certain mountain. P's omission of the sacrifice at the close seems to be arbitrary. His theory of religious history forbade reference to an altar so early, but his document must have contained it. J expressly mentions it (Gen. viii. 20, 21), though not in such an original way as the cuneiform text.

Other interesting legends in tomorrow's issue.

IV. Flood Legends

"NOAH'S ARK" STORY TOLD IN EPIC OF GILGAMESH

Of absorbing interest in connection with the coming of the spectacular screen version of "Noah's Ark" are ancient stories from other sources than the Bible recounting the ship or chest.

As to the directions for building the ship—see the Gilgamesh epic—or chest—see J and P—the Babylonian story and P have a strong general resemblance. Whether the Hebrew reference to a chest is, or is not, more archaic than the Babylonian reference to a ship, is a question which admits of different answers.

As to the material cause of the deluge. According to P, the water came both from above and from below; J only speaks of continuous rain. The Gilgamesh epic, however, mentions besides thunder, lightning and rain, a hurricane which drove the sea upon the land. We can hardly regard this as more original than P's representation.

As to the extent of the flood. From the opening of the story in the epic we should naturally infer that only a single Babylonian city was affected. The sequel, however, implies that the flood extended all over Babylonia and the region of the Nisir. More than this can hardly be claimed.

Similarly, the earlier story which underlies J and P need only have referred to the region of the myth-framers, that is, either Canaan or Northern Arabia.

As to the duration of the flood traditions differ. P reckons it at 365 days, this is a solar year, which is parallel to the 365 years of the life of Enoch (who, as we have seen, may have been the original hero of the flood).

It is probable that P's ultimate authority, far back in the centuries, represented the deluge as a celestial occurrence. The origin of J's story is not quite so clear, owing to the lacunae in the narrative.

If the text may be followed, this narrative made the flood last forty days and forty nights, after which the flood gradually subsides and then the patriarch leaves the Ark.

The epic shortens the time of the flood to seven days, after which the ship remains another seven days, more strictly six full days, on the mountains of the land of Nisir. (P locates it in the mountains of Ararat. J does not record the location.)

As to the dispatch of the birds, J begins, and the epic closes, with the raven. Clearly the epic is more original. Besides, one of the two missions of the dove is superfluous. Dove, swallow, raven, as in the epic, must be more primitive than raven, dove, dove.

See tomorrow's issue.

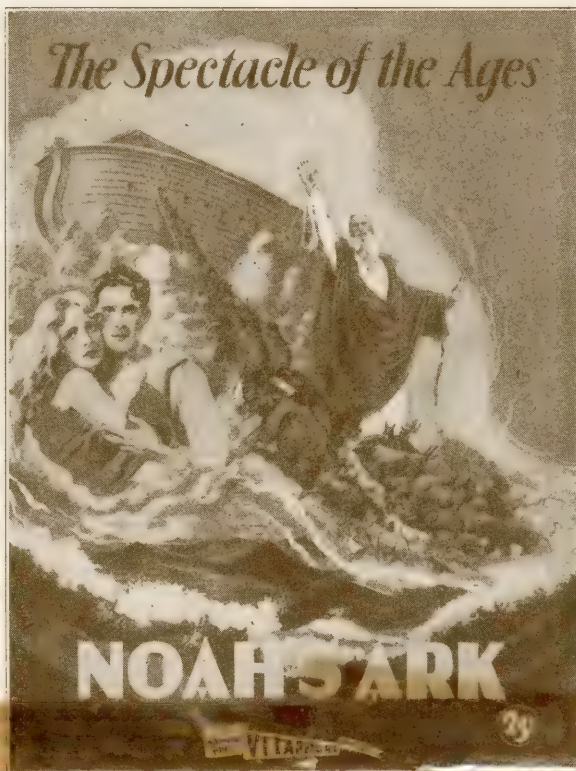
V. Flood Legends

NORTH AMERICAN INDIAN MYTHS OF "NOAH'S ARK"

The coming of Warner Bros.' colossal screen portrayal of "Noah's Ark" reawakens interest in stories of the inundation by water prevalent in widely separated regions of the world.

That the Hebrew deluge story in both its forms has been more or less indirectly influenced by the Babylonian, is obvious. We cannot, indeed, reconstruct the form either of the Canaanitish or Northern Arabian story, which was recast partly at least under the in-

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fluence of a recast Babylonian myth, nor can we conjecture where the sanctuary was, the priests of which, yielding to a popular impulse, adopted and modified the fascinating story. But the fact of the ultimate Babylonian origin of the Israelitish narrative cannot seriously be questioned. The Canaanites or the Northern Arabians handed on at least a portion of their myths to the Israelites and the creation and deluge stories are among those. That the Israelitish priests gradually recast them is an easy and fairly satisfactory conjecture.

What is the history and significance of the deluge myth? The question carries us into far-off times. We have one version of the Babylonian myth which goes back to about 2100 B. C., while its text was apparently derived from a still older tablet. But even this is not primitive. Behind it there must have been a much shorter and simpler myth. The recast, represented by the existing versions of the myth, must have been produced

partly by the insertion, partly by the omission, or modification, of mythic details, and by the application to the story thus produced, of a particular mythic theory representing the celestial world.

The shorter myth referred to, may—if we take hints from the very primitive myths of North America—have run somewhat thus, omitting minor details: "The earth—a small enough earth, doubtless—and its inhabitants, proved so imperfect that the beneficent superhuman Being who had created it, or perhaps another such Being, determined to remake it. He, therefore, summoned the serpent or dragon, who controlled the cosmic ocean, and had been subjugated at creation, to overwhelm the earth, after which the Creator made it better—so say the myths of the Pawnees and the Quiches of Guatemala—and the survivors and his family became the ancestors of a new human race. This, however, is only one possible representation.

See tomorrow's issue.

VI. Flood Legends

SERPENT APPEARS IN MANY STORIES OF "NOAH'S ARK"

Stories of serpents and dragons, created in the dawn of the world, and especially stories of the Flood are vitally revived by the coming of the spectacular "Noah's Ark."

It may have been said that the serpent of his own accord, not having been killed by the Creator, maliciously flooded the earth (this according to the Algonquin myth) but was again overcome in battle, or that the serpent, after filling the earth with violence, and wrong, was at length slain by the Good Being, and that his blood, streaming out, produced a deluge. In any case it is unnatural to hold that the first flood (that which preceded creation) had a dragon, but not the second. An old cuneiform text, recopied later, however, appears to call the year of the deluge (that is, what we here call the "second flood") the year of the raging, or red-shining, serpent, and certainly the North American myths distinctly connect serpent with the deluges.

Among the probable minor details are the presumed shorter and older myths we may include; (1) the warning of "Very-Wise," either by friendly animals or by a dream; (2) the construction of a chest to contain "Very-Wise," his wife and his sons, together with animals; (3) dispatch of three birds with a special object (see below); (4) the landing of the survivors on a mountain.

As to (1), Berosus suggests that the notice came to the Xisuthrus in a dream. In the Indian myth it is the sacred fish which warn Manu. In the archaic North American myths, however, it is some animal which gives the notice—an eagle or a coyote.

As to (2), nothing is more common than the story of a divine child cast into the sea in a box. The ship-motive is also found, but it is not too rash to assume that the box-motive is the earlier, and in accordance with the parallels that the hero of the deluge was originally a god or a demigod. The translation of the hero to be with the gods is a transparent modification of the original tradition.

As to (3), the original object of sending out the birds was probably not to find out where dry land was, but to use them as helpers in the work of re-creation. Take the story of the Tlatlasik Indians, where the diving bird, one of the three sent out, comes back with a branch of a fir tree, out of which were made mountains, earths and heavens. So, too, the Cain-angs relate that those who escaped from the flood, as they tarried on a mountain, heard the song of the saracura birds, who came carrying earth in baskets and threw it into the waters, which slowly subsided.

As to (4), the mountain would naturally be thought of as a place of refuge, even in the old, simple, flood story. But when Babylonian mythology effected an entrance, the mountain would receive a new and much grander significance. It would come to represent the summit of that great and most holy mountain, which, save by the special favor of the gods, no human eye has seen.

See tomorrow's issue.

FLOOD LEGENDS

This interesting and instructive series of eight stories is concluded on page twenty-four of this press book.

I do now set my bow in the cloud, and it shall be for a token of a covenant between me and the earth.

Gen. Chap. 9.

FLOOD LEGENDS OF THE WORLD, Etc.

"NOAH'S ARK" SETS COVER MORE—

(Continued from page 3)
of that age. Then the captains, lieutenants and sergeants, were marched to exact positions with certain key numbers. Each number designated an assistant director, thirty of whom were used, and indicated what "hand props" were to be stationed at this position for the persons there stationed. Every camera position had been ideally charted, and each segment of the pageantry, including warriors, kings' guards, dancers, noblemen, animals, throne chairs and litters, throngs of townspeople and others, was definitely mapped in the blue-printed plan. A telephonic network, connected with loud speakers, was controlled from the director's platform, so that assistants and players were always within hearing of any command. In order that every camera and player should start simultaneously in the mass scenes, a siren whose shriek could be heard for a half-mile around, was used. The music which marked time for the pageant was likewise broadcast through the great set by the loud-speaking device.

To depict the ravages of the flood, more than 1,400 tons of water were released under terrific pressure. This stored up energy was effected through a series of chutes from elevated tanks, releasing a flood of water that raised havoc with the largest interior set yet constructed for picture filming. The terrific impact of water tore from their moorings huge idols and pillars of concrete, and swept through the temple structure, whose walls rapidly disintegrated. The mass of moving water caused the disappearance of the immense idol of Moloch, part animal, man and bird, which weighed approximately 15 tons and towered to a height of more than 100 feet.

The problem of securing every known animal used in the Ark was a difficult one. Cameramen gunned all over the globe for rare animals—but not with guns. The shots taken are so representative that every known species of jungle, plain and forest wild life is found in "Noah's Ark." Here are sacred animals of India which trace back to Noah's time, and the rare Okapi of the Congo forests, rarely seen by white men. Every conceivable animal, bird, reptile—land, water and amphibian—is pictured, and there are striking sequences of moving pairs of yaks, tigers, giraffes, camels, elephants, zebras, bears, monkeys, lambs, geese.



Myrna Loy in support of Dolores Costello in "Noah's Ark"—A Warner Bros. Production

Production No. 27—Cut or Mat

FIRST AID AMONG THOUSANDS IN "NOAH'S ARK"

(Continued from page 6)

to others, yet in the Noah tale the old gentleman is supposed to have herded the varied assortment, all together, in the Ark. When Director Michael Curtiz broached this possibility to the trainers and caretakers they vowed with one accord, "It can't be done!"

Already a pair of crocodiles had created panic among the other inmates of the Warner zoo, battling with each other to the death, amid the roars and bellowings of the other creatures and seriously endangering Dolores Costello, George O'Brien and Paul McAllister in the midst of an important scene. An hour was consumed corralling animals, many badly clawed and scratched. It took a dozen men to pry the battling crocodiles apart and for the remainder of the day the veterinaries and their assistants were busy administering treatment.

What could old Noah have done in similar circumstances, asked the puzzled caretakers. During the forty doubtful days and nights there must have been constantly raging scrimmages. Who made the repairs, queried the veterinaries. But the most stumped questioner was Director Curtiz, who had to plan the method of herding the monsters aboard the Ark. The latter, he reasoned, must have been built by Noah and his sons with the entrance far above what was expected to be the water line when the roaring flood lifted the huge structure from the hilltop. But how did Noah get the animals up to this entrance? With a runaway of tree trunks it was doubtless a simple matter with the smaller creatures but how about the elephants and kindred monsters? "Noah," sighed Mr. Curtiz, "must have struck a snag in Genesis but in Hollywood he would have found his task even more difficult . . . without a derrick."

COSTUMES SPUR MISS COSTELLO TO PERFORM BEST

(Continued from page 13)
was arrived at through a discussion of the pleasure, or lack of it, of wearing pretty evening gowns.) "In real parties people don't act the way they often do on the screen," the young actress said. "In real life they are often bored. And often in plays the girl has her feelings hurt and indulges in high emotion. Girls aren't like that anymore. In real life they would simply keep a stiff upper lip, as the saying is, and let no one know they were suffering."

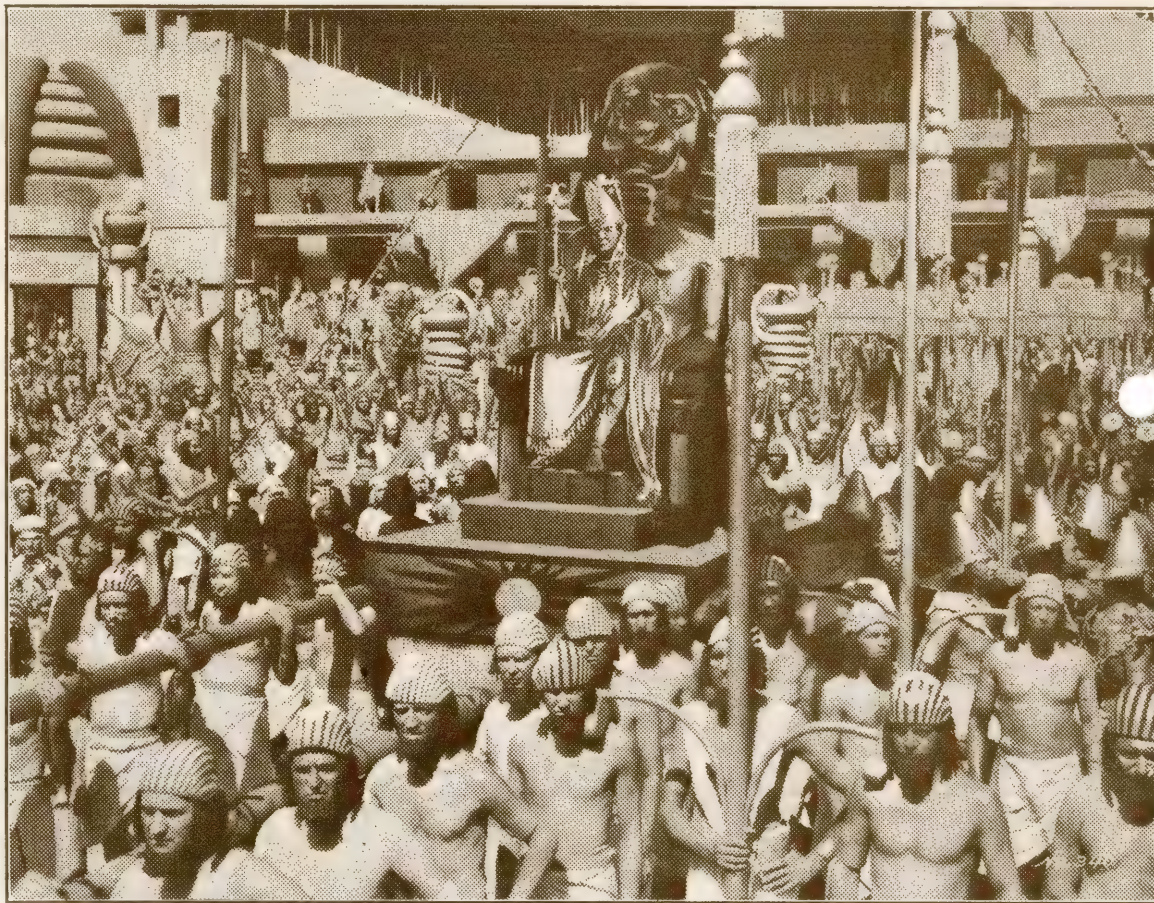
The subject of dress diverged into a discussion of vanity. Miss Costello, not alone of her sex, thinks that men are more vain than women.

"My general impression, through observation on the set, is that men are about twice as vain of their appearance as women. The men are much more concerned about their make-up, and look in mirrors about twice as often."

(The interviewer, being male, advanced the theory that men were more concerned about their make-up because it was not an off-screen matter, also, as with women. Miss Costello may, or may not, have accented the explanation.)

She veritably goes through a succession of deluges in this picture. She is swept off a temple platform by the historic Flood. In one of the modern sequences she nestles in the mud at the bottom of a railroad wreck. In fact, one part had to be taken over because she had so much mud on her face.

Miss Costello appears in "Noah's Ark," the widely heralded spectacle now showing at the . . . Theatre.



THE MONSTROUS MOLOCH IDOL, BORNE BY SLAVES INTO THE TEMPLE OF JAGHUT—SCENE FROM "NOAH'S ARK"

Production No. 28—Cut or Mat

"Flood Legends of the World" — Concluded

VII. Flood Legends

"NOAH'S ARK" BRINGS FLOOD LEGENDS TO LIMELIGHT

The coming of "Noah's Ark" has brought forgotten legends to light.

That a didactic element entered the deluge tradition but slowly, may be surmised, not only from the genuinely old North American stories, but from the inconsistent statements, to which Jastrow has already referred, in the Babylonian story. We may imagine that between the creation and the deluge some great and wise Being had initiated early men, not only in the necessary arts of life, but in the "ways" that were pleasing to the heavenly powers. The Babylonians apparently think of neglected sacrifices, the Australians of the desecrated mystery, as the cause of the flood. Some such violation of a sacred rule naturally occurs to an expander of primitive myths.

And now as to the application of the celestial myth theory to the early deluge story. In the agricultural stage it was natural that men should take a deeper interest than before in the appearance of the sky, and especially of the sun and moon, and of the constellations, even though an astrological science or quasi-science, would very slowly, if at all, grow up.

That the Polynesian myths, which show no vestige of science, originally referred to the supposed celestial ocean, seems to be plain.

Schirren regarded the New Zealand cosmogonies as myths of sunrise and the deluge stories as myths of sunset. We may, at any rate, plausibly hold, that the deluge stories of Polynesia and early Babylonia (we may now probably add India) were accommodated to an imaginative conception of the sun and moon as voyagers on the celestial ocean. When this story had been told and retold a long time, rationalism suggested that the sea was not in heaven, but on earth, and observation of the damage wrought in winter by excessive rains and the inundations of great

ivers suggested the introduction of corresponding details in the new earthly deluge myth.

This accounts for the strongly mythological character of Parnapishti (Ut-Napishti) in Babylonia, and Maui in New Zealand, who are in fact solar personages.

Enoch, too, must be classed in this category, his perfect righteousness and superhuman wisdom now first become intelligible. Moreover, we now comprehend how the Sabitu (the guardian of the entrance to the sea) can say to Gilgamesh, himself a solar personage, "Shamash the mighty (that is, the sun-god) has crossed the sea; besides (?) Shamash, who can cross it?" For though the sea in the epic is no doubt the earth-circling ocean, it was hardly this in the myth from which the words were taken.

And what is still more important, we can understand better now, in the Gilgamesh epic, the gods, after cowering like dogs, going up to the "heaven of Ana." They, too, fear the deluge, and only in the highest heaven can they feel themselves secure.

Such an explanation seems indispensable if the wide influence of the Babylonian form of the deluge myth is to be accounted for. As Gunkel well remarks, neither the tenacity nor self-propagating character of this myth, proves it more than an exaggerated account of a historical earthly occurrence.

See tomorrow's issue.

VIII. Flood Legends

"NOAH'S ARK" FILMS WORLD'S SUPREME CATASTROPHE

"Noah's Ark," the mammoth screen production of Warner Bros., awakens interest in flood stories of the ancient world.

We venture to hold that it is an insufficient, to give of the story in the Gilgamesh epic the conclusion that it is a combination of a local tradition of the destruction of a single city with a myth of the de-

struction of mankind—a myth exaggerated in its present form, but based on accurate knowledge of the yearly recurring phenomenon of the overflow of the Euphrates.

There are no doubt points in the story as it now stands which indicate a composite origin, but it is probable that even the tradition which apparently limits the destruction to a single city, equally with many other local flood stories, has a basis in what we may fairly call a celestial myth.

We can return now with some confidence to the Indian deluge story. It is unlikely that so richly gifted a race as the Aryans of India should not have produced their own flood story out of the same primeval germs which grew up into the earliest Babylonian flood story, and almost inconceivable that in its second form the Indian story should not have become adapted to what may be called the celestial mythic theory.

The phrase "the northern mountain" for the place where the ship grounded may quite well be the name of an earthly substitute—the epic has "the highest summit of the Himalaya"—for the mythic mountain of heaven. Nor is it unimportant that Manu is the son of the sun-god, and that the phrase "the seven rishis" in classical Sanskrit is a designation of the seven stars of the Great Bear. For such problems all we can hope is a probable solution.

The opposite view that the deluge is a historical occurrence implies a self-propagating power in early tradition which critical research hardly justifies, leaving out of sight many important facts revealed by comparative study.

THE END.

Plant the preceding flood stories either as Sunday feature or in installments eight days before coming of "Noah's Ark."

MISCELLANEOUS MATTER

HOLLYWOOD PRESS PRAISES "NOAH'S ARK" PREMIERE

Grauman's Chinese Theatre, Hollywood, staged the world premiere of "Noah's Ark" and the press raved column after column. We give a few excerpts from the reviews:

"The greatest spectacle ever filmed."—**The Herald.**

"The Deluge recounted in Genesis of the Holy Scriptures came to life on the screen."—**The News.**

"It is tremendous, putting into shadowy background all previous mammoth spectacle productions of the screen."—**Daily Screen World.**

"Combines the most artistic features of 'Intolerance' and the finest dramatic moments of 'The Big Parade.'"—**The Examiner.**

"One of the super-films that

BETTER PICTURES VIA ILLUMINATION

Improvements in lighting directly affecting the quality of motion picture photographically, which has been marked during the past year, will continue to exert a vital influence in the refinement of the picture product, Frank N. Murphy, Warner Bros. electrical engineer, believes.

As one of the most enthusiastic sponsors of mazda lighting, he contends that improvements in photography necessarily hinge on general adoption of this equipment and its intelligent use, for the reason that it permits the use of vastly improved film stock.

Murphy has been with Warners since the earliest days of the organization. He brought with him a remarkable knowledge of lighting and electrical engineering, secured through wide experience as chief electrician for Pavlowa and a number of other stage stars. At present he is in charge of everything electrical and mechanical at the studio, including the film laboratories, the new three million dollar Warner Bros. Theatre in Hollywood, and the studio's radio station which is one of the most powerful on the West Coast.

The electrical equipment at the studio is valued at a million dollars.

The late Sam Warner and Murphy were the initial sponsors of the radio station which was installed in 1925 and since improved.



DOLORES COSTELLO

Production No. 29—Cut or Mat

CRITICS AGREE THAT "NOAH'S ARK" TOPS THEM ALL

The most brilliant opening ever witnessed on Broadway took place last week when the New York premiere of Warner Bros.' Vitaphone spectacle, Dolores Costello in "Noah's Ark," occurred at the Winter Garden. This gigantic production presented after three years of studio work was attended by a glamorous first night audience of stage and screen folks as well as members of the social register. The enthusiastic reception given the premiere screening can best be gauged by the reviews subsequently penned by New York's famous play critics whose opinion concurred with Warner Bros. contention that "Noah's Ark" was "made to top any picture ever made."

Irene Thirer in the **Daily News** praised the "sequences which surpass everything of the kind ever given to the cinema—silent or audible."

Quinn Martin in the **Morning World** said: "As a spectacle, 'Noah's Ark' is a brilliant success, a sight you will not be wise to miss."

Bland Johanneson in the **Mirror** expressed the opinion that "the tremendous sound effects, the spectacular settings are thrilling."

George Gerhard in the **Evening World** asserted: "The flood is great. Will easily carry the picture to certain success."

Creighton Peet in the **Post** voiced this prophecy: "Will probably keep crowds of visitors in the Winter Garden for weeks to come."

John S. Cohen, Jr., in the **Evening Sun** reported: "It was applauded vigorously and deservedly."

H. David Strauss in the **Telegraph** told his readers: "On account of its brilliant and stupendously spectacular scenes it will, no doubt, remain for many months."

Regina Cannon in the **American** summed it up as "done on a truly gigantic scale."

Rose Pelswick in the **Journal** called it "a lavish spectacle."

Richard Watts, Jr., in the **Herald Tribune** found it: "The most stirring in the annals of screen spectacles. Enormously effective."

Betty Colfax in the **Graphic** wrote: "Eye-filling moments of thrilling and breathless spectacle."

House Record at Winter Garden Is Broken by First Week of 'Noah's Ark'

During the first week of its Broadway engagement it broke the house record established earlier in the season by Al Jolson in "The Singing Fool."

In spite of the fact that "Noah's Ark" arrived on Broadway during Lent and that "The Singing Fool," on the other hand, was presented in the fall which is the most advantageous time for a New York engagement, "Noah's Ark" passed the mark held by the Jolson picture on the second day of its exhibition and has been maintaining its lead ever since.

Not only current business but the advance sale is made the basis for Warner Bros. contention that it is the most popular entertainment in New York.

At the close of the first week, \$107,804 was realized in advance business, with tickets selling eight weeks ahead.

The extent to which "Noah's Ark" caught on with New Yorkers was seen in the fact that practically every matinee performance during Easter week was sold out.

Many of its patrons at that time consisted of theatre parties of young people who were vacationing in town from fashionable boarding schools.

Dolores Costello in "Noah's Ark" at the . . . Theatre, now.

HOW VITAPHONE ENTERS 'NOAH'S ARK'

It may truthfully be said that few pictures have awakened so deep an interest as "Noah's Ark." It had been known that Vitaphone was introduced in the unfolding of the story of the colossal spectacle but to what extent was a mystery.

The Warners were authority for the statement that Vitaphone plays a considerable part in "Noah's Ark" for the reason that, with all its pageantry, all its picturesque swaying of enormous masses of people, its real story was a story of the heart.

To the Warners a mere piling of great scenes one upon another might delight the eye, but that would not be sufficient to insure the success desired. What the picture had to possess was a tense, appealing story that would be superior even to the most massive surroundings, in which it might be placed.

Hence, Vitaphone comes to the front in bringing out the dramatic dialogue of a story that bridges fifty centuries and shows that the greatest thing in the world is, and always has been—love!

In the huge scenes set in a pagan atmosphere, Vitaphone again is effective in giving the sound of moving forces, but it is in the Deluge sequences that the most marvelous of all synchronizing instruments comes into its own. These scenes do many things, not the least of them being to cause one to marvel at their extent and wonder at the pure nerve of the men who planned and carried them out on so gigantic a scale.

Dolores Costello in "Noah's Ark" at the . . . Theatre, now.

Flood in "Noah's Ark" Recalls Scriptural Mention of Water

(Continued from page 17)

1. Genesis vii. 12
2. Genesis viii. 9
3. Genesis xlix. 4
4. 2 Samuel, xiv. 14
5. Job xli. 1
6. Job xli. 31
7. Psalm xxiii. 2
8. Psalm xxiii. 5
9. Psalm xlii. 1
10. Psalm xlii. 7
11. Psalm lxxli. 6
12. Psalm xciii. 4
13. Psalm cvii. 23
14. Jeremiah ix. 17
15. Proverbs xxvii. 15
16. Luke xi. 1
17. Song of Solomon ii. 11, 12
18. Isaiah xxi. 1
19. 1 Corinthians iii. 6
20. 1 Timothy 23

Men's evil manners
Live in brass;
Their virtues
We write in water.

—Shakespeare

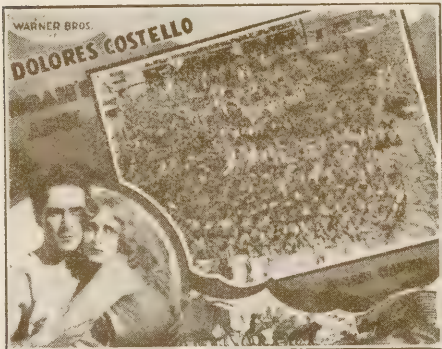
TELEPHOTOGRAPHIC TRANSMISSION

(Continued from page 16)

the senders in Hollywood and Los Angeles and, in New York, hurrying it to its ultimate destinations. Engravers were in readiness and a succession of quick plates were ready in record time for the presses.

Technical experts, photographers, engravers, electricians, operators, linemen, messengers, all had their link in this marvelous chain spread by the Warner Bros. across America to herald the premiere of the impressive "Noah's Ark." The amazing feat reminds one that poor harassed Noah himself had to depend on a dove for his cross-country tidings. The transmission of the "Noah's Dove" pictures was no dove's job!

BRILLIANT LOBBY DISPLAY



11 x 14



11 x 14



11 x 14



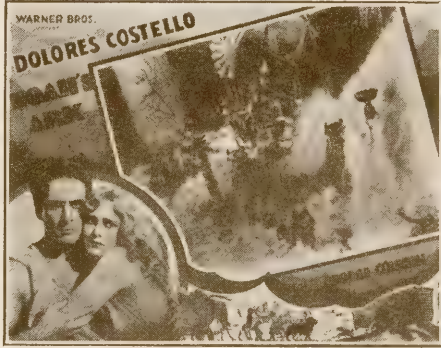
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11 x 14



22 x 28



11 x 14



11 x 14

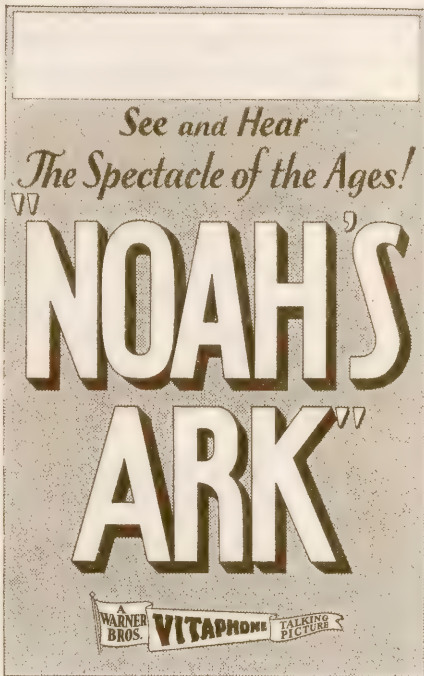


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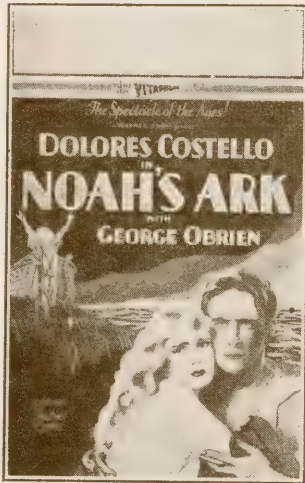
11 x 14

WINDOW CARD



14 x 36

BLOCK TACK CARD



Yellow Background—Red Letters with Purple Edge

"NOAH'S ARK" EXPLOITATION

PHILADELPHIA SETS NEW STANDARD IN "ARK" CAMPAIGN

The campaign for the Philadelphia indefinite engagement of "Noah's Ark" at the Aldine Theatre set a new standard for picture exploitation in that city.

Record Boosts Serial

The Philadelphia Record was hooked up for the serial publication of the story extending over a period of thirty days. The newspaper put on a big advance campaign on the serialization, including display ads in its own columns and in ten outside newspapers. One hundred thousand booklets carrying the first two installments of the story were distributed; also 50,000 heralds. Tack cards to the number of 25,000 were posted. The Record's fifty delivery trucks carried two sheet posters announcing the serialization. The coming of the screen spectacle to the Aldine was hooked up with the publication of the story.

Talking Trailers

"Noah's Ark" trailers were run in sixty-seven Stanley theatres in Philadelphia announcing the opening of the Aldine engagement.

Celebrity Night

The opening night was a big "celebrity night," fifty well-known Philadelphia society personages attending the premiere and speaking over the microphone WIP installed in the lobby of the theatre.

Advance Broadcast

A hook-up was made with four radio stations which gave a continuous radio plug for the showing in advance and during the first week.

100,000 Heralds

Heralds to the number of 100,000 were distributed in all of the Stanley theatres in Philadelphia.

Snipers for Sixty Miles

A sniping campaign of tremendous proportions was carried on within a radius of sixty miles of Philadelphia.

Theme Song Tie-Up

The Brunswick-Balke-Collendar Company tied up with special ads featuring Nick Lucas playing "Heart o' Mine" and "Old Timer," the theme songs of "Noah's Ark."

Serialization Display

Brunswick, Grossett & Dunlop, who publish the motion picture edition of Arline de Haas' novelization of the story, and Irving Berlin, who publishes the music, co-operated with Warner Bros.' exploiters in obtaining window displays in 106 store windows all over the city. Posters and enlargements were used in all of the windows.

Special Lecturer

A special lecturer was employed to deliver addresses to Kiwanis, Rotarians, City Clubs, Women's Clubs, Parochial Schools, Churches and Schools on the production itself and on the development of Vitaphone to the degree of perfection shown in "Noah's Ark." This lecture was sponsored by the Will Hays organization through which the bookings in Philadelphia were made. The talk was illustrated with 1,000 feet of 16 mm. trailer thrown upon the screen by a portable projection machine.

Double-Truck Ads

Double-truck ads were obtained in the daily newspapers to synchronize with the opening of the picture.

BROADWAY'S BIGGEST SIGN



NEW YORK'S CAMPAIGN FOR "NOAH'S ARK" MODEL FOR ALL EXHIBITORS

"The greatest exploitation campaign in the history of the show business." That is what competent authorities said of the campaign on "Noah's Ark" at the Winter Garden, New York City, where the business exceeded the house record receipts of Al Jolson's "Singing Fool." The campaign is so full of meaty suggestions for exhibitors showing the spectacle that it is detailed in full. The tremendous business which "Noah's Ark" attracted from the first performance onward throughout the engagement is traceable to the impetus given it by the exploitation features put into effect by Louis R. Brager and Eddie Bonns under the supervision of A. P. Waxman, Director of Advertising and Publicity for Warner Bros.

DAZZLING THEATRE FRONT—The theatre front designed for the Winter Garden was the most effective that Broadway had ever seen. The electric sign, 210 feet in length and containing 28,000 bulbs, showed a gigantic reproduction of the Ark under a torrent of rain. An illusion of leaping flames was achieved by releasing illuminated clouds of steam from the marquee.

CAPTIVE BLIMP—For the first week of the engagement, another major unit of the display was the world's largest captive blimp, floating above the theatre. It was a long, low, and proved a sure target of attention. Eight sunlight arcs totaling 5,000,000 candlepower were mounted on the blimp, throwing a rainbow in the sky that could be seen for miles.

DOUBLE TRUCK ADS IN FOURTEEN NEW YORK DAILIES—Another complete innovation in connection with the opening of "Noah's Ark" was the use by Warner Bros. of double-truck advertisements in fourteen New York dailies and twenty-nine suburban newspapers. This is the first time that copy of such size has ever been used to herald an entertainment attraction.

STAGGERING BILLBOARD CAMPAIGN—An equally extensive billboard campaign was also a feature of the exploitation. The entire metropolitan district was blanketed with "Noah's Ark" twenty-four-sheets on 400 stands. Thousands of window cards were placed in merchants' windows as well.

LECTURER FOR WOMEN'S CLUBS AND CIVIC ORGANIZATIONS—An experienced lecturer was added to the Warner staff on behalf of "Noah's Ark," and this man talked before civic organizations and women's clubs arousing interest in theatre parties to attend the Vitaphone production. His address covered a history of the early development of Vitaphone and "Noah's Ark" was cited as its high point of perfection. To emphasize this trailer scenes from the picture were shown at the end of each talk.

FORTY PLACARDED FILM DELIVERY AUTOS—A clever device for telling not only the public but the theatre owner about "Noah's Ark" was the use of forty film delivery autos that visit every theatre within a hundred mile radius of New York daily. Each of these trucks carried painted signs advertising the Warner picture and kept them displayed, according to contract, for a three-month period. It is interesting to note that while these automobiles have been in service for many years traveling from the exchanges of every distributor to the theatres throughout Greater New York, they had never been used before for exploitation purposes.

GIGANTIC SERIALIZATION CAMPAIGN—The Warner exploiters furthermore used the serialization of "Noah's Ark" to first class advantage. This novel version of the picture, written by Arline de Haas, was placed with the New York Evening World which published it in thirty-one installments. Considering it a sure-fire circulation builder, this great metropolitan newspaper undertook an extensive campaign of its own to interest the public in "Noah's Ark."

Not only does the New York campaign serve as a business booster for the Winter Garden but it stands as an example to all exhibitors of what can be done with "Noah's Ark" wherever the picture plays.

"Noah's Ark" Serial Publicized by New York World in Unparalleled Exploitation Campaign

Preceding the Winter Garden opening the New York Evening World started "Noah's Ark" serial. The front page carried eight-column streamer at very top, also "box" announcement; on page 9 the World's own advertisement; page 19 top half of page devoted to opening installment Warner Bros.' screen epic was completely "tied in" everywhere.

The Morning World and Evening World backed the serial with extraordinary exploitation. Sunday and Monday the Morning World carried a two-column advertisement featuring the opening chapter and referring to the Evening World's serial publication.

HERE IS THE WORLD'S OWN CIRCULATION BOOSTING CAMPAIGN

2,500 subway car cards. 400 two sheets on "L" stations.
255 one sheet posters in subways. 250 three sheet subway posters.
25,000 window and tack cards. 16,500 posters on newsstands.
226 two sheets carried on both sides of World delivery trucks.
32 twenty-four sheets posted in select locations.
50,000 letters, enclosing proof sheet of opening chapters, mailed to a select list by Morning and Evening World.

Two-column advertisement in 111 newspapers, within sixty miles of New York, carrying opening installment, and subscription blank—an expense to the World of over \$8,000.
100,000 fliers distributed throughout Greater New York.

Your newspaper may go in on a big way for the serialization if you show him how the World went after it. Find out from your exchange if a newspaper in your town has arranged to serialize the "Noah's Ark" story.

CHICAGO STAGES A MAMMOTH CAMPAIGN FOR "NOAH'S ARK"

The indefinite engagement of "Noah's Ark" at the Woods Theatre, Chicago, was preceded by a thorough and extensive campaign that made use of practically every avenue of advertising and publicity, including double-truck ads in the newspapers which carried the name of the theatre and the opening date.

Eighty-four Windows

Eighty-four displays in windows in prominent locations were obtained with the co-operation of Grossett & Dunlop for displays of the "Noah's Ark" book, Irving Berlin for sheet music displays of the theme song and Brunswick-Balke-Collendar for the phonograph records of the theme songs. Posters, enlargements and special cards added to the selling power of these displays.

Brilliant Lobby

A lobby ballyhoo that attracted crowds at all times of the day and night was the 16 mm. trailer projecting highlights of the picture upon a screen in the lobby.

Heavy Billing

A heavy billing campaign was carried out, extending from the lobby into the suburbs.

Political Banner

A large banner of the political type, 20 by 30 feet, was hung across Randolph Street.

Heralds

Three-sheet stretchers and heralds were posted in all Shubert theatres in Chicago.

Talking Trailers

Permission was obtained for the use of "Noah's Ark" trailers on the screen of the Shubert.

in advance of the opening and during the engagement.

Hotel Displays

All ticket agencies, hotel lobbies and hotel newsstands permitted the display of painted "Noah's Ark" signs.

ATLANTIC CITY "ARK" CAMPAIGN

The indefinite run of "Noah's Ark" at the Globe Theatre, Atlantic City, was preceded by a memorable advance exploitation campaign, one prominent feature of which was giving the theatre front a blaze of lights that dominated the boardwalk.

Twenty-four sheets were posted on the beach where every person on the boardwalk could not avoid seeing them.

Ten thousand copies of the New York Evening World were distributed free on the boardwalk on the opening day of the showing. This issue carried an installment of the "Noah's Ark" serial. A sticker was pasted on the left hand upper corner of the front page of each copy stating that the paper was distributed with the compliments of Warner Bros., and that on page so-and-so was an installment of the story of "Noah's Ark" then showing at the Globe Theatre. Every person who received a copy of the Evening World looked at the sticker to find out why the paper had been given to him.

Ten oil enlargements of dramatic scenes were planted in prominent music, book and department store windows.

The theme songs, "Heart o' Mine" and "Old Timer," were broadcast over the radio for three days in advance and during the first week of the engagement.

Four-color heralds were distributed in all of the Stanley theatres in Atlantic City in advance of the showing. Trailers were also thrown upon the screens.

"NOAH'S ARK" EXPLOITATION

GREAT VALUE OF NIGHT BALLYHOO

Night ballyhoos are seldom used and for that reason attract all the more attention. For exhibitors who find street trailers profitable, a dignified and certain one for "Noah's Ark" may be made from the twenty-four sheet pictorial poster, Style B, which shows the Ark with a line of animals entering it. Cutout, mounted on beaverboard and placed in a motor truck, this makes a good attention-getter. It is artistic and draws attention to the main spectacular feature of the production. This twenty-four sheet cutout bally is excellent for night work. Baby spots should be mounted on the truck in such a way that the lights play upon the Ark and the procession of animals. Lights of different colors will add to its eye-arresting value.

Or in place of the poster cutout, build an Ark of beaverboard, cut out the windows and have heads of the animals (cut out of the poster and mounted) projecting out of the windows. For night ballyhoos this display should also be illuminated. A hidden player on some musical instrument will aid in getting attention.

NEWSPAPER FLOAT-MAKING CONTEST

Here is an excellent idea for a contest for any newspaper that goes in for such things, especially if the paper has a Sunday or daily column devoted to science and invention. Offer prizes for the best and most practical designs submitted for a "Noah's Ark" float, same to be used for purpose mentioned as night ballyhoo.

If it is not desired actually to make a float from one of the designs, good value will be gained from displaying the designs in the lobby to the newspaper office in a suitable manner.

ELEPHANT WALKS TIGHT ROPE

A tight-rope walker always attracts attention and can be used for any attraction—if the funambulist is obtainable. Often he is not, but the tight-rope idea need not go to waste. Get police permission to stretch a rope across the street from your theatre to a building opposite. Have one end of the rope higher than the other. Have your house artist cut out of beaverboard or real board the figure of an elephant (camel or giraffe, if you prefer) or, better still, a procession of animals; groove the feet so that it will stay on the rope; suspend a counterweight heavier than the cutout underneath to keep the cutout on the rope. Cover the counterweight with banner for "Noah's Ark." You can rest with that if you wish, but more attention will be attracted if every now and then some one pulls a wire which will draw the cutout elephant to the higher end of the rope, when it will slide back of its own weight. The movement will attract crowds, where the stationary cutout will simply get attention.

If beaverboard cutout is used, varnish to preserve against rain.

BIG ONE TO CROW ABOUT

Have house artist paint a large picture of a crowing rooster (or simply cut it out of board or beaverboard), mount and place in a large hoop of wood or wire. Place the crowing rooster in some conspicuous place—on marquee, in lobby, in a window, or on a wire stretched across the street. A banner underneath should proclaim, "We have a big one to crow about in 'Noah's Ark,' starring Dolores Costello, coming on . . ."

BIGGEST PAPERS BOOST "NOAH'S ARK" SERIAL



ILLUMINATE YOUR THEATRE FRONT

Exhibitors showing "Noah's Ark" should go in for super-illumination of the theatre front. Floods of light, white or colored, on the marquee, across the front of the theatre and on top of it will get public attention at night as nothing else will.

When a searchlight is obtainable it should be used from the top of the theatre or some high building to play on the sky, along the street and upon "Noah's Ark" posters, special banners or captive balloon.

A cutout of the heads of Dolores Costello and George O'Brien from pictorial twenty-four sheet, Type A, with a border of flashing lights around them, mounted on the marquee or roof of the theatre, or cutout of the Ark and procession of animals from the Type B pictorial twenty-four sheet on the marquee, will give a most effective and inexpensive theatre front display.

TOY DEALERS' WINDOWS

Every toy dealer will be glad to give you a window display of posters and stills along with toy arks and animals from his own stocks. Very attractive windows can be made from toys as almost any exhibitor can bear witness. Such displays are as attractive to grownups as to children.

BALLOON SHOWER

Buy a large supply of toy balloons—50¢ to 2,000—depending on the size of your town and the seating capacity of your theatre. Tie a card advertising "Noah's Ark" to each balloon. Inflate the balloons and release them from the top of a tall building. Advertise that some of the balloons will contain passes to your theatre while "Noah's Ark" is playing. Traffic will be blocked by the crowds that collect in front of the building from which the balloon shower is released.

BOYS BUILD ARKS

Boys of an inventive turn of mind can be interested in "Noah's Ark" through a contest for the best miniature Ark built (either of boards or beaverboard) by boys in trade and high schools. This is good for a newspaper hook-up and for a lobby or window display.

CLEVER COAT-HANGER IDEA

Send to your mailing list envelopes on which are printed in red "Coat Hanger Used in 'Noah's Ark.'"

Inside the envelope is a ten-penny nail with a copy of the "Noah's Ark" herald wrapped around it.

WINDOW NAME CARDS FOR "NOAH'S ARK"

Advertise that in the windows of certain merchants (those who co-operate with you by advertising the attraction in their own newspaper copy) are cards bearing names selected at random from telephone directory and that every person who finds his name on such a card will be given a free ticket, or a pair of tickets, to "Noah's Ark."

Famous Lovers of History and Literature Include Glorious Lovers of "Noah's Ark"

GREAT LOVERS CONTEST

The love element in "Noah's Ark" and the recurring line in all ads—"Two glorious lovers that loved for all eternity"—give you an excellent opportunity for a Great Lovers Contest hooked up with a newspaper. Offer suitable prizes for the best list of ten great lovers of history and literature. Prizes to be awarded for the best lists, or for a letter or essay of 250 words telling why the persons whose names are selected are regarded as worthy examples of great and devoted love. Among those who might be included in any such list are Ruth from the book of Ruth in the Old Testament; Abelard and Heloise; Dante and Beatrice; Romeo and Juliet; Mark Antony and Cleopatra; Robert and Elizabeth Browning; Hero and Leander; Marguerite and Faust; Richard Fernal and his Lucy in George Meredith's "Ordeal of Richard Fernal." Other great, but inconstant, lovers are Helen of Troy, Casanova, Don Juan, Delilah, Queen Guinevere, Byron, Shelley, etc.

LUCKY LOVE HEARTS

Print a large number of small hearts, numbering each one consecutively, with title of "Noah's Ark," theatre and date of showing, and instructions that if the number on the heart corresponds with the number on any large red heart in the lobby of your theatre or displayed in the windows of any merchant who co-operates with you on the stunt, the holder of the lucky love heart will be admitted free to see "Noah's Ark," the romance of two glorious lovers who loved for all eternity.

Merchants can be tied up on the stunt, giving you window displays, for tickets to be given to the holder of lucky numbered hearts corresponding to the number on the hearts displayed in their windows. The merchants should advertise in a double truck of co-operative advertising that they are displaying the "Noah's Ark" love hearts. The names of the co-operating merchants should be published on the small lucky love hearts which you distribute by mail or house to house.

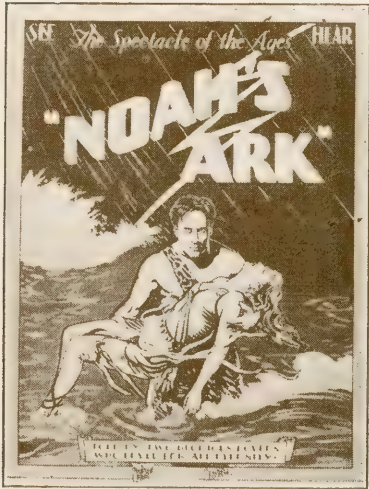
LOVE LETTER CONTEST

The love element of the picture gives you an opportunity to tie up with a newspaper in a Best Love Letter Contest in which the newspaper offers cash and ticket prizes for the love letters adjudged the best. Announce that names of the winners will be kept secret, the letters being published without their names attached. The names of the winners might be published in a separate list without revealing which letter any winner wrote.

ANOTHER NEWSPAPER CONTEST

Another newspaper contest on the love angle of the production is on "What Are the Symptoms of Being in Love?" or "How to Tell When You Are in Love." The names of contestants should be kept secret. These two contests, emphasizing in all of the publicity the love element of "Noah's Ark."

EXQUISITE COLORED HERALD



FRONT COVER



INSIDE SPREAD



BACK COVER

The Belle of the Box Office

Since the coming of Vitaphone talking pictures, Miss Costello has demonstrated her versatility by her success on the Vitaphone screen. Born on the legitimate stage, except for her voice, she has the voice of a well-trained actress. She is as much at ease when she talks and acts for Vitaphone pictures as when she appears on the silent screen. Her voice is low and musical and she speaks her lines naturally and pleasantly.

Miss Costello will speak to her legion of admirers through Vitaphone in many future productions from the studios of Warner Bros. She has just signed a renewal of her contract for an extended term, assuring her continuance as one of the brightest stars in the Warner Bros. firmament.

Miss Costello and a brace of her pets



The Costello home in Beverly Hills



As she appears in "Noah's Ark"

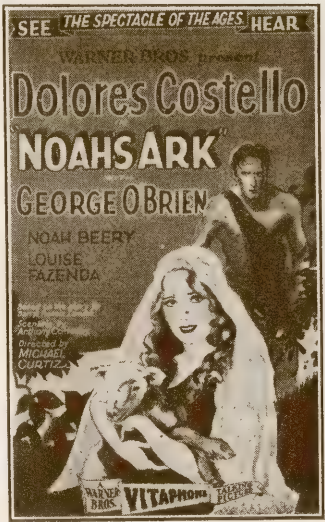
BRILLIANT PICTORIAL POSTERS



Twenty-Four Sheet—Style A



Twenty-Four Sheet—Style B



One Sheet—Style A

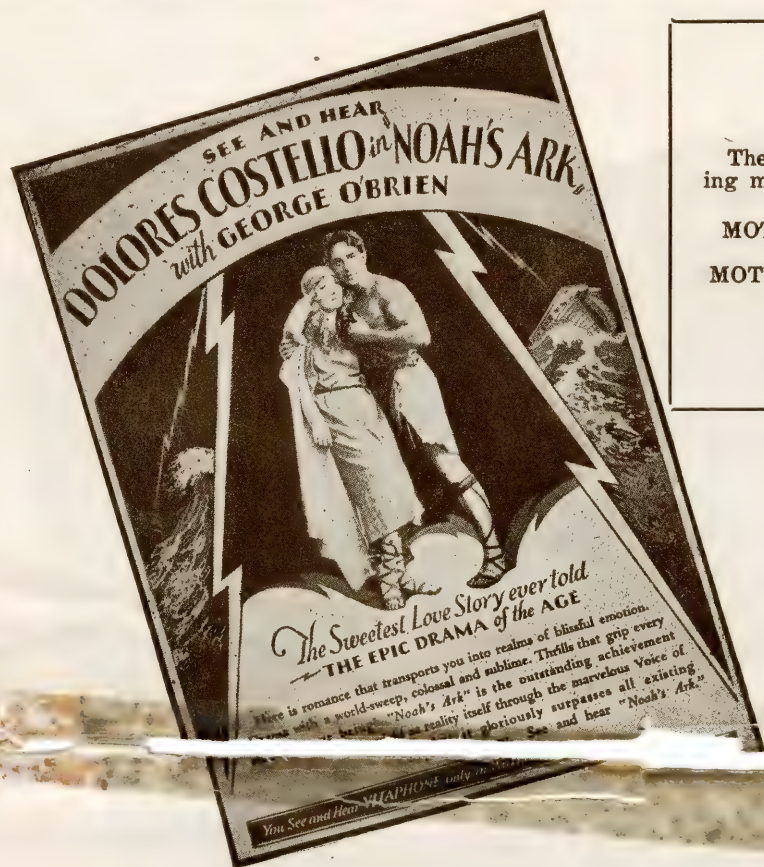


One Sheet—Style B

WARNER BROS.' \$2,000,000 AD CAMPAIGN

Warner Bros.' national newspaper and magazine advertising campaign on "Noah's Ark" is the greatest and most comprehensive ever attempted in the history of the industry. Double-spread smashes appear in the leading newspapers in New York, Chicago, Boston, Detroit, Philadelphia and Atlantic City—full pages in over 125 leading dailies in every important city of the country—and page ads in all the fan magazines!

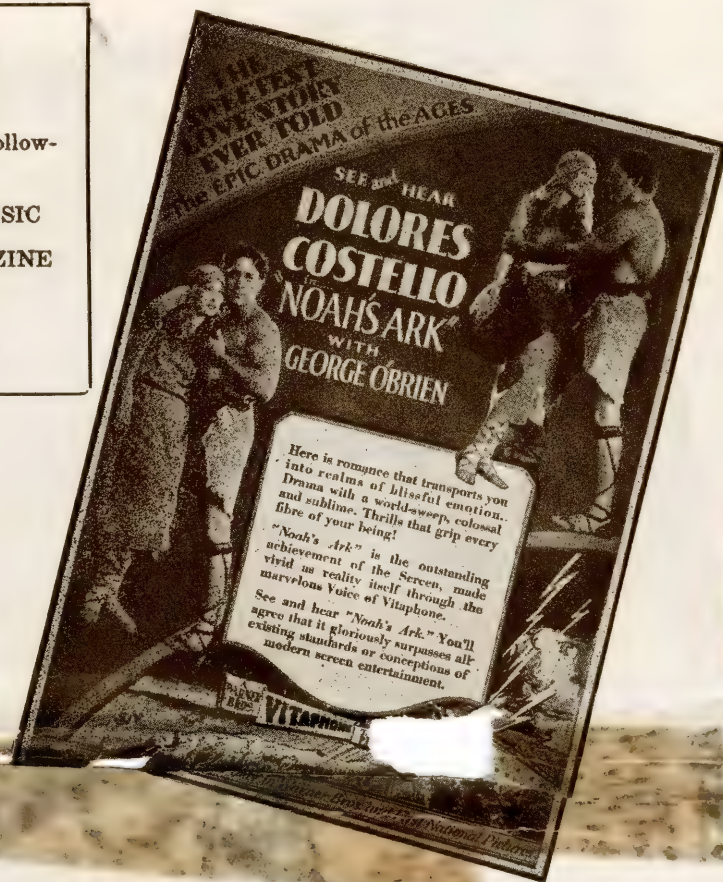
All this is for your benefit! Thousands of dollars expended to sell your public "Noah's Ark" and Vitaphone. Take advantage of this SHOWMAN'S OPPORTUNITY and tie-up with Warner Bros. National Advertising Campaign.



FAN MAGAZINE ADVERTISING

These ads appear in the following magazines

PHOTO PLAY
MOTION PICTURE CLASSIC
FILM FUN
MOTION PICTURE MAGAZINE
PICTURE PLAY
SCREENLAND
SCREEN BOOK
SCREEN ROMANCES



FULL PAGES IN LEADING NEWSPAPERS

Every national ad is made up in a size which leaves space on the page for the individual exhibitor to insert his theatre ad and play date.



SENSATIONAL TWO PAGE AD SMASH ON "NOAH'S ARK" IN KEY CITY NEWSPAPERS

A tidal wave of advertising sweeps "Noah's Ark" to success in the key cities. Double-spreads in the greatest newspapers of New York, Chicago, Boston, Detroit, Philadelphia and Atlantic City! A ticket-selling deluge!

NOAH'S ARK *takes Broadway*

See and Hear
DOLORES COSTELLO
in **"NOAH'S ARK"**
with **GEORGE O'BRIEN**

New York's famous Broadway has witnessed the supreme sensation of its existence. Warner Bros. "NOAH'S ARK" furnished the sensation. Thrilling and amazing entertainment.

Words cannot portray the world-sweep of this tremendous drama that comes to you with such startling life-like realism through the marvelous Voice of Vitaphone.

The colossal recreation in falling temples, tumbling cities, and a veritable tidal wave of destruction—this is the great and universal climax.

More than the action, the magnificent spectacle of "NOAH'S ARK" make up the great outpouring of human imagination.

"NOAH'S ARK" is a Warner Bros. Vitaphone Picture—starring DOLORES COSTELLO, with George O'Brien. It is the epic of the ages. Entertainment—outstanding and unforgettable. Now showing in Chicago.

NOAH'S ARK... *Drama of the Ages*



SEE and HEAR
DOLORES COSTELLO
in **"NOAH'S ARK"**
with **GEORGE O'BRIEN**

LOVE'S CALL THRU THE CENTURIES
SOUNDED BY THE LIFE-LIKE VOICE
OF **VITAPHONE**

It's here! The greatest show that ever amazed Broadway! You'll want to see "NOAH'S ARK". It's a veritable miracle of entertainment—incomparable—irresistible!

Drama that sweeps through the centuries with the might and majesty of an onrushing tidal wave. Wild fury of tempest—raging, thundering floods—cataclysm of war—spectacle after spectacle—cyclonic and sublime! You see and hear it all—like reality itself—through the wonder-voice of VITAPHONE.

And what a love story—the sweetest ever told! Through war and deluge and the fiery furnace of human passion—this great love endures—eternal as the heavens.

"NOAH'S ARK" is a Warner Bros. Vitaphone Picture. Stars that enchanting queen of the Screen—DOLORES COSTELLO—with George O'Brien. More than five thousand people in supporting roles—producing the most stupendous pageant that ever thrilled mankind. See and hear this drama of the ages.

A WARNER BROS. **VITAPHONE** TALKING PICTURE

YOU SEE AND HEAR *Vitaphone* ONLY IN WARNER BROS. and FIRST NATIONAL PICTURES

BRILLIANT PICTORIAL POSTERS



THREE SHEET A



SIX SHEET



THREE SHEET B

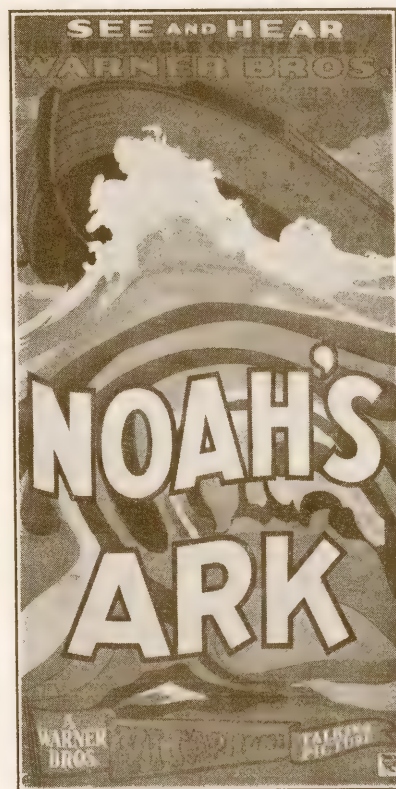
THREE COLOR BLOCK POSTERS



TWENTY-FOUR SHEET

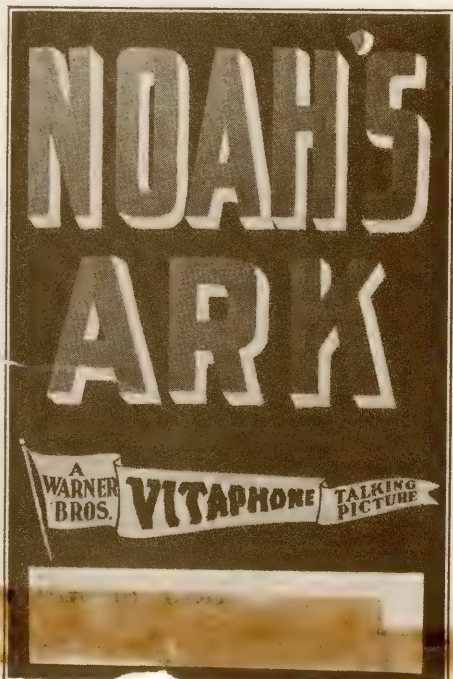
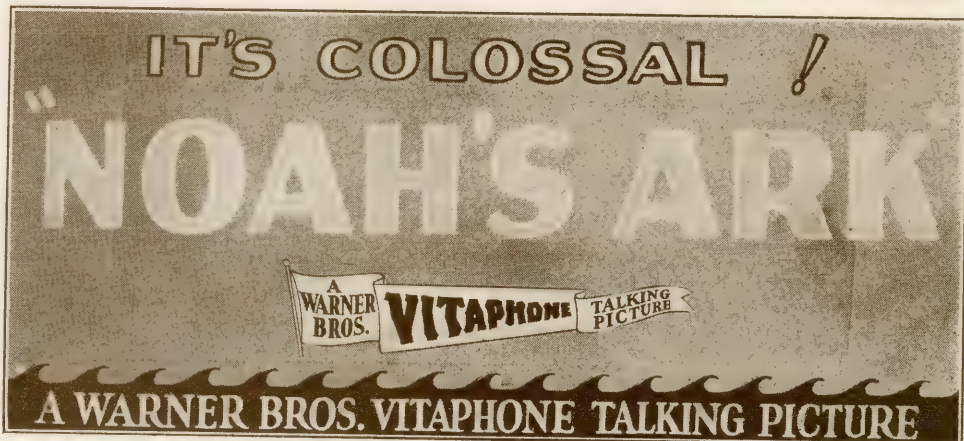
STUNNING BLOCK POSTERS — TWENTY-FOUR SHEET — THREE SHEET — AND ONE SHEET IN THREE COLORS—Are Now Ready

See Other Block Posters on Next Page



THREE SHEET AND ONE SHEET

MORE STUNNING BLOCK POSTERS



ABOVE

Twenty-Four Sheet—
Yellow Type on Flam-
ing Red Background.

LEFT

Half Sheet—
Blue Background
with Brilliant Red Let-
ters, Edged with White.

DOLORES COSTELLO FAN



Here is the Dolores Costello fan! A sum-
mer natural for every theatre!

The fan comes blank on one side for the
theatre copy to be imprinted by the local
printer. Shipped direct to theatre, one and
one-half cents each f.o.b. New York.

The fans reach the homes of the theatre-
goers and create a tremendous amount of
word-of-mouth advertising. On the Costello
pictures, especially, this accessory is a sure-
fire ticket seller.

Get the orders in now for this all-summer
novelty ad! Get in touch with your exchange.

PLEASE CLIP AND SEND IN YOUR ORDERS ON THE FORM BELOW

ADVERTISING ORDER

WARNER BROS.
PICTURES
VITAGRAPH, Inc.
DISTRIBUTORS

Give a Thought to Accessories

Mr. Exhibitor: You can increase your box-office receipts by using more Accessories.

The more you buy - the less the cost!

Here's the SLIDING SCALE of PRICES

(The reductions in prices apply to quantity purchases for Accessories on ONE PICTURE only.)

Please ship the following order by ☐ mail ☐ express Enclosed find ☐ check ☐ money order

Date _____

READ CAREFULLY

1. Enclose remittance with order, if no remittance shipment will not be made
2. If postage is not included in remittance shipment will be made express
3. We make no C. O. D. shipments advertising matter.

PRODUCTION	POSTERS				WINDOW CARDS	LOBBY—COLORED		INSERT CARDS	SLIDE	HERALDS	MATS	SCENE CUTS	AD CUTS	NEWS STILLS	SPECIAL ACCESSORIES	AMOUNT
	ONE SHEETS	THREE SHEETS	SIX SHEETS	TWENTY-FOUR SHEETS		11 x 14	22 x 28									
	1 to 50 @ 15c each 51 to 100 @ 13c " Over 100 @ 11c "	1 to 25 @ 40c each Over 25 @ 35c "	1 to 10 @ 75c each 11 to 20 @ 70c " Over 20 @ 65c "	Up to 25 @ \$2.00 each Over 25 @ 1.75 "	1 to 50 @ 7c each 51 to 100 @ 6c " Over 100 @ 5 1/2c "	Set 75c	Set 80c	1 to 25 @ 25c each 26 to 50 @ 22c " 51 to 100 @ 20c " Over 100 @ 18c "	15c	1000 to 5000 @ \$3.00 per M Over 5000 @ \$2.75 per M	Per Col. 5c	Per Col. 15c	Per Col. 20c	8/10 10c each		

Press Sheets and Music Cues Gratis—Mail this order with your check early enough to insure advertising reaching you before play date

Theatre _____

Owner _____

Address _____

Warner Bros. Newspaper Advertising Mats and Cuts "NOAH'S ARK"

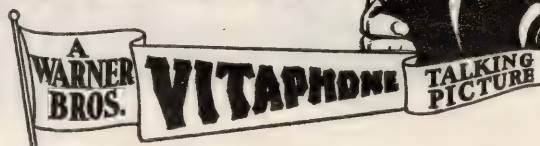
IT'S COLOSSAL!



Dolores **COSTELLO**

IN NOAH'S ARK

with
George O'BRIEN



Three-Column Ad—Cut or Mat—Style V XV

Blazing Love Flaming
Through All Eternity!

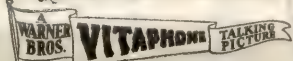


SEE AND HEAR
The Spectacle of the Ages

WARNER BROS. **DOLORES COSTELLO**

NOAH'S ARK

with
GEORGE O'BRIEN



One-Column Ad—Cut or Mat
Style V XW

IT'S COLOSSAL!

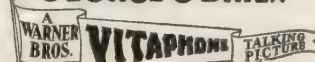


Blazing love flaming
through all eternity!

WARNER BROS. **DOLORES COSTELLO**

NOAH'S ARK

with
GEORGE O'BRIEN



SEE AND HEAR
The Spectacle of the Ages

One-Column Ad—Cut or Mat
Style V XX

NEWSPAPER ADVERTISING

IT'S COLOSSAL!



Two-Column Ad—Cut or Mat—Style VA

THE SPECTACLE OF THE AGES!



Told by Two Glorious Lovers
Who Loved for All Eternity!

Direct from a \$2 Run in New York,
Philadelphia, Boston, Chicago, Atlan-
tic City and Detroit!

WITH
GEORGE
O'BRIEN

A WARNER BROS. VITAPHONE TALKING PICTURE

Two-Column Ad—Cut or Mat—Style VB

SEE and HEAR The Spectacle of the Ages!

Told by Two Glorious Lovers
who Loved for All Eternity
WARNER BROS. present

DOLORES COSTELLO

"NOAH'S ARK"

with
GEORGE O'BRIEN



A WARNER BROS. VITAPHONE TALKING PICTURE

Two-Column Ad—Cut or Mat—Style VC



The Spectacle of the Ages
WARNER BROS. present
DOLORES
COSTELLO

NOAH'S ARK

with
GEORGE O'BRIEN

A WARNER BROS. VITAPHONE TALKING PICTURE

Two-Column Ad—Cut or Mat—Style VD



The Spectacle of the Ages

WARNER BROS. **DOLORES**
present
COSTELLO

NOAH'S ARK

with
**GEORGE
O'BRIEN**



DIRECT FROM ITS \$2 RUN IN NEW
YORK, PHILADELPHIA, BOSTON, CHI-
CAGO, ATLANTIC CITY AND DETROIT!



A
**WARNER
BROS.**

VITAPHONE

TALKING
PICTURE

DOLORES
COSTELLO
in
NOAH'S ARK

A WARNER BROS. VITAPHONE TALKING PICTURE

Two-Column Ad—Cut or Mat—Style ~~VF~~ VF ✓

THE SPECTACLE OF THE AGES!

Direct from a \$2 Run in New York, Philadelphia, Boston, Chicago, Atlantic City and Detroit!

DOLORES
COSTELLO
IN
NOAH'S ARK
with
GEORGE O'BRIEN

A WARNER BROS. VITAPHONE TALKING PICTURE

Two-Column Ad—Cut or Mat—Style ~~VXG~~ VG ✓

TOLD BY TWO GLORIOUS LOVERS WHO
LOVED THROUGH ALL ETERNITY!



SEE AND HEAR
The Spectacle of the Ages
WARNER BROS. present
DOLORES COSTELLO

NOAH'S ARK

with
GEORGE O'BRIEN

A WARNER BROS. VITAPHONE TALKING PICTURE



DOLORES COSTELLO in NOAH'S ARK

with
**GEORGE
O'BRIEN**

A WARNER BROS. **VITAPHONE** TALKING PICTURE

Direct from a \$2 Run in New York, Philadelphia, Boston, Chicago, Atlantic City and Detroit!



Three-Column Ad—Cut or Mat—Style VJ

NEWSPAPER ADVERTISING

It will pay you to
get these mats at
your Warner Bros.
Exchange.

Warner Bros.' Vita-
phone Flag is the
best known trade
mark in the history
of motion pictures.

Blazing Love Flaming
Through All Eternity!



SEE AND HEAR
The Spectacle of the Ages

WARNER BROS. DOLORES
COSTELLO

**NOAH'S
ARK**

with
GEORGE O'BRIEN

A WARNER BROS. **VITAPHONE** TALKING PICTURE

One-Column Ad—Cut or Mat
Style VK



The Spectacle of the Ages

WARNER BROS. DOLORES
COSTELLO

**NOAH'S
ARK**

with
GEORGE O'BRIEN

A WARNER BROS. **VITAPHONE** TALKING PICTURE

Two-Column Ad—Cut or Mat—Style VL



SEE AND HEAR
The Spectacle of the Ages

WARNER BROS. DOLORES
COSTELLO

**NOAH'S
ARK**

with
GEORGE O'BRIEN

A WARNER BROS. **VITAPHONE** TALKING PICTURE

Two-Column Ad—Cut or Mat—Style VM

BLAZING LOVE FLAMING
THROUGH ALL ETERNITY!



Two-Column Ad—Cut or Mat—Style VN



DOLORES
COSTELLO in
**NOAH'S
ARK**

with
**GEORGE
O'BRIEN**

A WARNER BROS. VITAPHONE TALKING PICTURE



Two-Column Ad—Cut or Mat—Style VO

IT'S COLOSSAL!



SEE AND HEAR
The Spectacle of the Ages

WARNER BROS. present
**DOLORES
COSTELLO**

**NOAH'S
ARK**

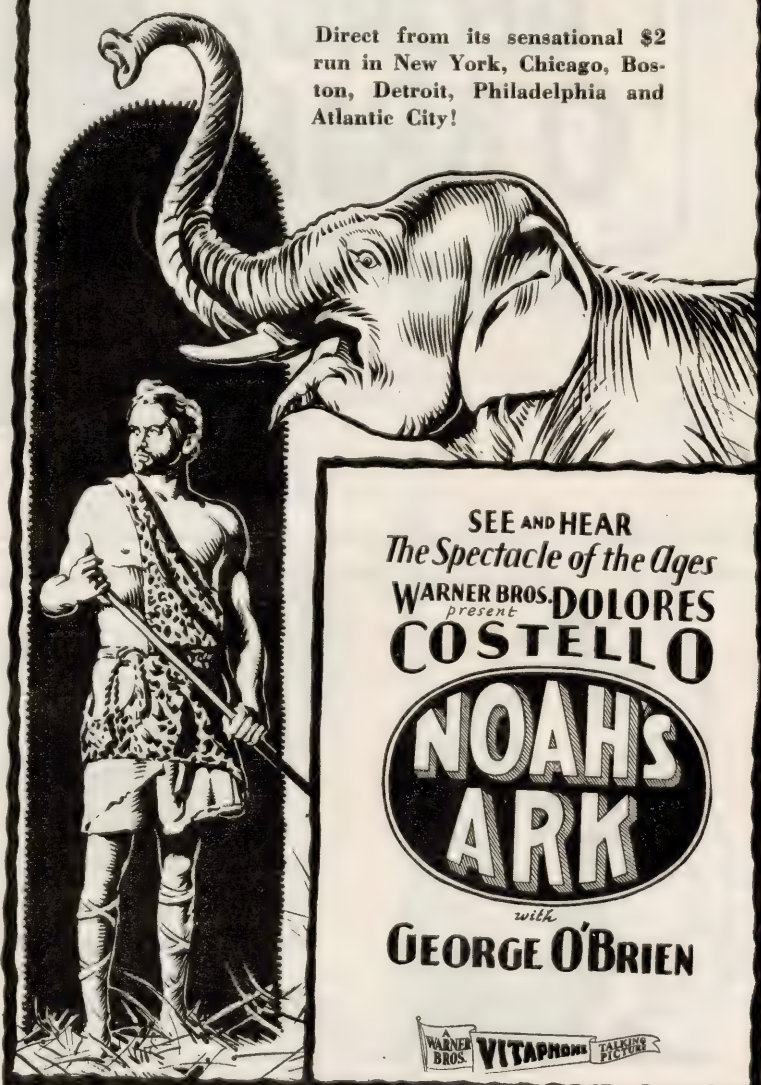
with
GEORGE O'BRIEN

A WARNER BROS. VITAPHONE TALKING PICTURE

DIRECT FROM
ITS \$2 RUN
in New York, Chi-
cago, Boston, De-
troit, Philadelphia
and Atlantic City!

Two-Column Ad—Cut or Mat—Style VP

IT'S COLOSSAL!



Direct from its sensational \$2
run in New York, Chicago, Bos-
ton, Detroit, Philadelphia and
Atlantic City!

SEE AND HEAR
The Spectacle of the Ages

WARNER BROS. present
**DOLORES
COSTELLO**

**NOAH'S
ARK**

with
GEORGE O'BRIEN

A WARNER BROS. VITAPHONE TALKING PICTURE

Two-Column Ad—Cut or Mat—Style VQ

DOLORES COSTELLO
in
NOAH'S ARK

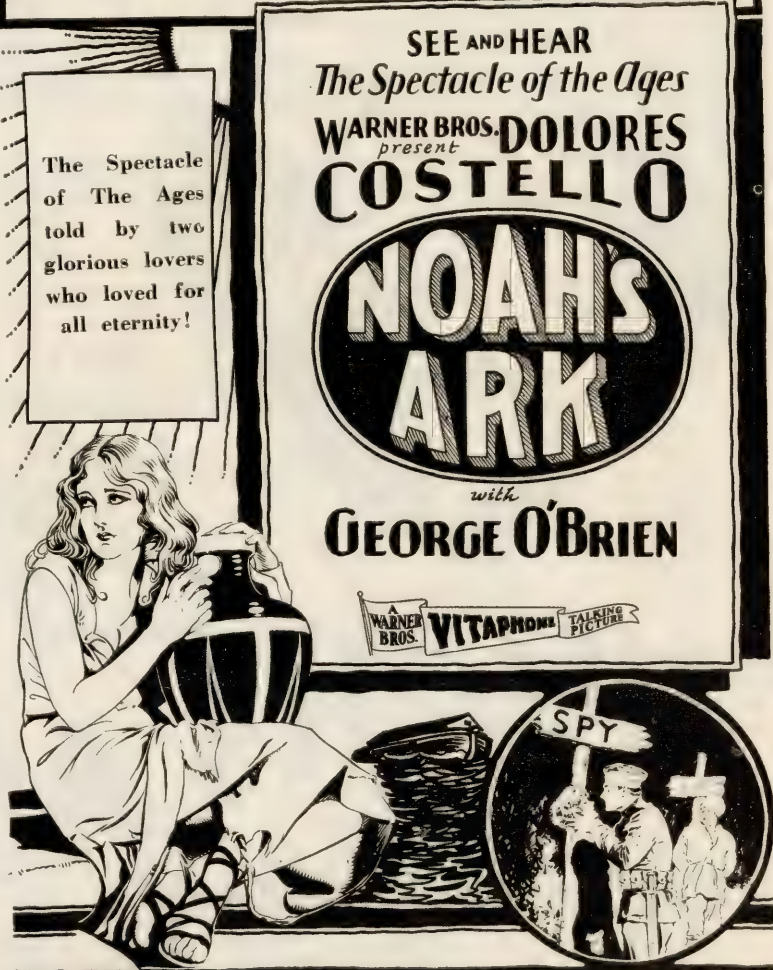


A WARNER BROS. **VITAPHONE** TALKING PICTURE

Two-Column Ad—Cut or Mat—Style VR

BLAZING LOVE FLAMING
THROUGH ALL ETERNITY!

SEE AND HEAR
The Spectacle of the Ages
WARNER BROS. present
DOLORES COSTELLO
NOAH'S ARK
with
GEORGE O'BRIEN



The Spectacle of The Ages told by two glorious lovers who loved for all eternity!

A WARNER BROS. **VITAPHONE** TALKING PICTURE

Two-Column Ad—Cut or Mat—Style VS

THE SPECTACLE OF THE AGES!

WARNER BROS. Present **DOLORES COSTELLO**

in **NOAH'S ARK**

with **GEORGE O'BRIEN**



A WARNER BROS. **VITAPHONE** TALKING PICTURE

Four-Column Ad—Cut or Mat—Style VT



SEE and HEAR
The Spectacle
of the Ages

Told by Two Glorious Lovers
who Loved for All Eternity

WARNER BROS. present

DOLORES

COSTELLO

"NOAH'S ARK"

with

GEORGE O'BRIEN

NOAH BEERY

LOUISE FAZENDA

DIRECTED BY
MICHAEL CURTIZ



Direct from a \$2 run in New York, Philadelphia,
Boston, Chicago, Atlantic City and Detroit!



Three-Column Ad—Cut or Mat—Style VU



SEE
and
HEAR
The

Spectacle of the Ages!

Told by Two Glorious Lovers
who Loved for All Eternity

WARNER BROS. present

DOLORES
COSTELLO

"NOAH'S
ARK"

with

GEORGE
O'BRIEN

Direct from a \$2 Run in New York,
Philadelphia, Boston, Chicago, At-
lantic City and Detroit!



One-Column Ad—Cut or Mat
Style VV

Warner Bros.
Newspaper Ads
are your best
Ticket Sellers



Two-Column Ad—Cut or Mat—Style VW

WARNER BROS. ADS SELL TICKETS

BLAZING LOVE FLAMING
THRU ALL
ETERNITY!



SEE AND HEAR
The Spectacle of the Ages

WARNER BROS. *present* DOLORES
COSTELLO

NOAH'S
ARK

with
GEORGE O'BRIEN

A WARNER BROS. VITAPHONE TALKING PICTURE



GLORIOUS
LOVERS!

Two hearts that beat as one—two lives joined together for all eternity—the world's most glorious lovers brought to the screen with a splendor and magnificence never before attempted. Bewildering in the radiance of its setting.

Direct from \$2 runs in New York, Chicago, Boston, Detroit, Philadelphia, Los Angeles and Atlantic City.

THE SPECTACLE OF THE AGES!

DOLORES COSTELLO

in



A
WARNER
BROS.

VITAPHONE

TALKING
PICTURE

Three-Column Ad—Cut or Mat—Style VY

IT'S COLOSSAL!



Direct from a sensa-
tional \$2 run in New
York, Philadelphia,
Boston, Chicago, De-
troit and Atlantic City!

SEE AND HEAR
The Spectacle of the Ages

WARNER BROS. DOLORES
COSTELLO

NOAH'S
ARK

with
GEORGE O'BRIEN

A
WARNER
BROS. VITAPHONE TALKING
PICTURE

One-Column Ad—Cut or Mat
Style VZ

MILLIONS OF FANS FOLLOW THE FLAG



USE IT IN YOUR ADS!

THE SPECTACLE OF THE AGES!

Direct from its \$2 run in New York, Chicago, Boston, Detroit, Philadelphia and Atlantic City!



Three-Column Ad—Cut or Mat—Style VXA

SEE AND HEAR
The Spectacle of the Ages
WARNER BROS. DOLORES
COSTELLO
NOAH'S ARK
with
GEORGE O'BRIEN

WARNER BROS. VITAPHONE TALKING PICTURE

it's colossal!
See Hear! NOW

WARNER BROS. DOLORES
COSTELLO
NOAH'S ARK

WARNER BROS. VITAPHONE TALKING PICTURE

One-Column Ad—Cut or Mat
Style VXB

BLAZING LOVE FLAMING THRU ETERNITY
DOLORES
COSTELLO
IN
NOAH'S ARK
IT'S COLOSSAL!

WARNER BROS. VITAPHONE TALKING PICTURE

One-Column Ad—Cut or Mat
Style VXC

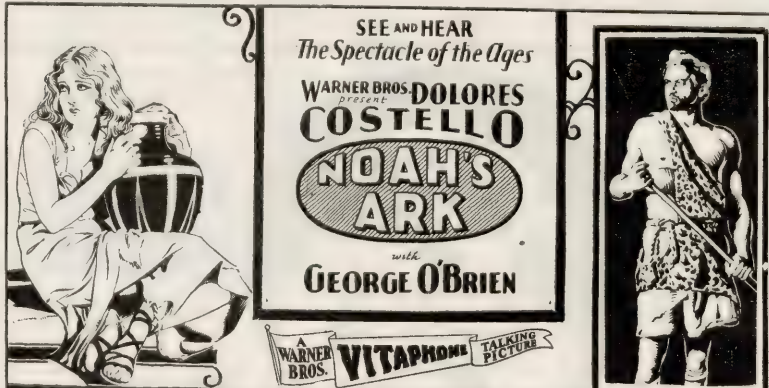
NOAH'S ARK

One-Column Ad—Cut or Mat
Style VXD

WARNER BROS. DOLORES
COSTELLO
NOAH'S ARK

WARNER BROS. VITAPHONE TALKING PICTURE

One-Column Ad—Cut or Mat
Style VXE



Two-Column Ad—Cut or Mat—Style VXF

WARNER BROS
VITAPHONE

TALKING
PICTURE

NOAH'S ARK
IT'S COLOSSAL!

Two-Column Ad—Cut or Mat—Style VYG

IT PAYS TO ADVERTISE



SEE *The* HEAR
Spectacle of the Ages!

Told by Two Glorious Lovers
who Loved for All Eternity

WARNER BROS
present

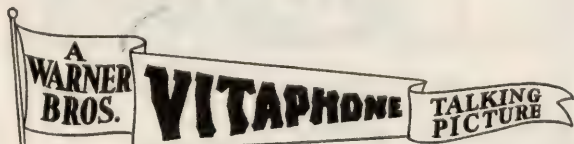
DOLORES COSTELLO

"NOAH'S ARK"
with **GEORGE O'BRIEN**

NOAH BEERY
LOUISE FAZENDA

BASED ON THE STORY BY DARRYL FRANCIS ZANUCK
SCENARIO BY ANTHONY COLDEWAY
DIRECTED BY MICHAEL CURTIZ

Direct from a \$2 run in
New York, Philadelphia,
Boston, Chicago, Atlantic
City and Detroit!



Three-Column Ad—Cut or Mat—Style VXH

SEE and HEAR

The
Spectacle
of the Ages

Told by Two Glorious Lovers
who Loved for All Eternity

WARNER BROS
present

DOLORES
COSTELLO

"NOAH'S ARK"
with
GEORGE O'BRIEN

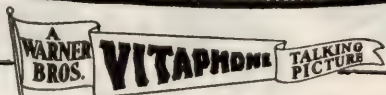
NOAH BEERY LOUISE FAZENDA



One-Column Ad—Cut or Mat
Style VXJ

The Spectacle of the Ages!

WARNER BROS. present DOLORES
COSTELLO
NOAH'S ARK



Two-Column Ad—Cut or Mat—Style V XK

BLAZING LOVE FLAMING THRU ETERNITY!

IT'S
COLOSSAL!

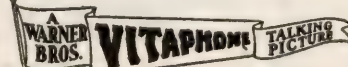
NOAH'S
DOLORES
COSTELLO
ARK

Two-Column Ad—Cut or Mat—Style VVA



The Spectacle of the Ages

WARNER BROS. present DOLORES
COSTELLO
NOAH'S ARK
with
George O'Brien



Two-Column Ad—Cut or Mat—Style VXL

IT'S COLOSSAL!

SEE AND HEAR
The Spectacle of the Ages
WARNER BROS. DOLORES
present
COSTELLO

**NOAH'S
ARK**

with
GEORGE O'BRIEN

A WARNER BROS. **VITAPHONE** TALKING PICTURE



The Spectacle of
The Ages—direct
from its sensa-
tional \$2 run in
New York, Chi-
cago, Boston,
Philadelphia and
Atlantic City.

Two-Column Ad—Cut or Mat—Style VXM

IT'S COLOSSAL!



Dolores **COSTELLO**

**IN NOAH'S
ARK**

with
**George
O'BRIEN**

A WARNER BROS. **VITAPHONE** TALKING PICTURE



Two-Column Ad—Cut or Mat—Style VXM

THE SPECTACLE OF THE AGES!



DOLORES
COSTELLO

NOAH'S ARK

with
**GEORGE
O'BRIEN**



A WARNER BROS. **VITAPHONE** TALKING PICTURE

Four-Column Ad—Cut or Mat—Style VXO

USE THESE TICKET SELLERS

THE SPECTACLE OF THE AGES!

TOLD BY TWO GLORIOUS LOVERS
WHO LOVED FOR ALL ETERNITY!

Direct from a \$2 Run in New York, Philadelphia, Boston, Chicago, Atlantic City and Detroit!



DOLORES COSTELLO



WITH
GEORGE
O'BRIEN



A WARNER BROS. **VITAPHONE** TALKING PICTURE

Three-Column Ad—Cut or Mat—Style VXP



Direct from a \$2 Run in
New York, Philadelphia,
Boston, Chicago, Atlan-
tic City and Detroit!

A WARNER BROS. **VITAPHONE** TALKING PICTURE

One-Column Ad—Cut or Mat
Style VXQ

The Spectacle of the Ages
WARNER BROS. present DOLORES
COSTELLO
"NOAH'S ARK"
with
George O'Brien

A WARNER BROS. **VITAPHONE** TALKING PICTURE

One-Column Ad—Cut or Mat
Style VXR

MILLIONS
OF FANS
FOLLOW
THE FLAG

A WARNER BROS. **VITAPHONE** TALKING PICTURE

USE IT IN
YOUR ADS!

IT'S COLOSSAL!



SEE AND HEAR
The Spectacle of the Ages
WARNER BROS. DOLORES
present COSTELLO

**NOAH'S
ARK**

with
GEORGE O'BRIEN

A WARNER BROS. VITAPHONE TALKING PICTURE

Told by Two Glori-
ous Lovers Who
Loved for All
Eternity!

Two-Column Ad—Cut or Mat—Style VXS ✓

BLAZING LOVE FLAMING THROUGH
ALL ETERNITY!

The Colossus of All Pic-
tures direct from its \$2 run
in New York, Chicago, Phila-
delphia, Detroit, Boston and
Atlantic City.



SEE AND HEAR
The Spectacle of the Ages
WARNER BROS. DOLORES
present COSTELLO

**NOAH'S
ARK**

with
GEORGE O'BRIEN

A WARNER BROS. VITAPHONE TALKING PICTURE

Two-Column Ad—Cut or Mat—Style VXT ✓

THE SPECTACLE OF THE AGES!

Direct from a \$2 Run in New York, Philadelphia, Boston, Chicago,
Atlantic City and Detroit!

**DOLORES
COSTELLO**

IN

**NOAH'S
ARK**

with
GEORGE O'BRIEN



A WARNER BROS. VITAPHONE TALKING PICTURE

Three-Column Ad—Cut or Mat—Style VXU ✓

SEE

HEAR

The Spectacle of the AgesWARNER BROS.
PRESENT

DOLORES
COSTELLO
NOAH'S ARK

WITH

George O'Brien

A
WARNER
BROS.

VITAPHONE

TALKING
PICTURE

Five-Column Ad—Cut or Mat—Style VXZ

**Scanned from the United Artists collection at the
Wisconsin Center for Film and Theater Research,
with support from Matthew and Natalie Bernstein.**

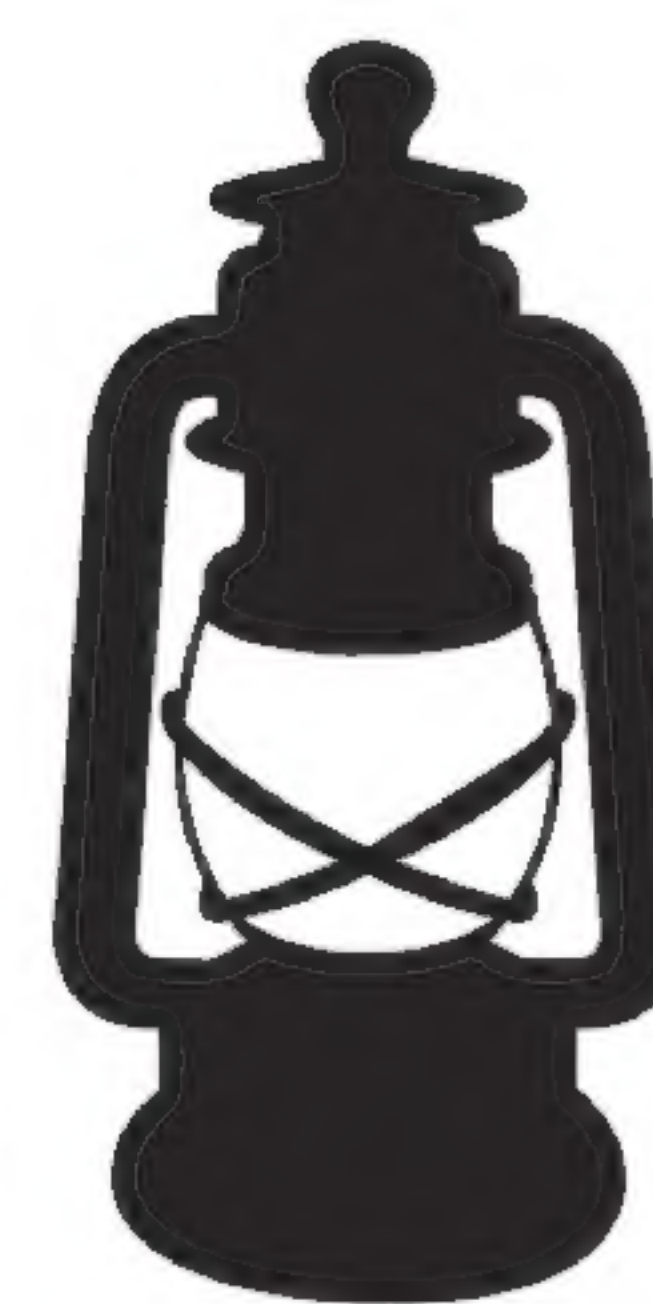


Wisconsin Center
for Film and Theater Research

<http://wcftr.commarts.wisc.edu>

**MEDIA
HISTORY**

DIGITAL LIBRARY



www.mediahistoryproject.org